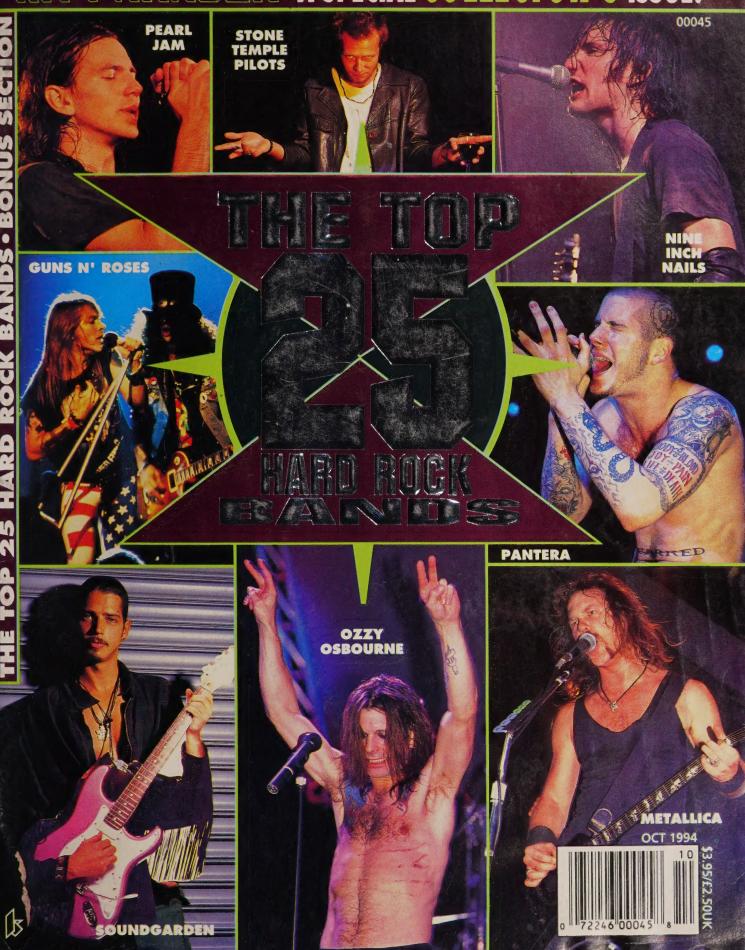
HIT PARADER: A SPECIAL COLLECTOR'S ISSUE!



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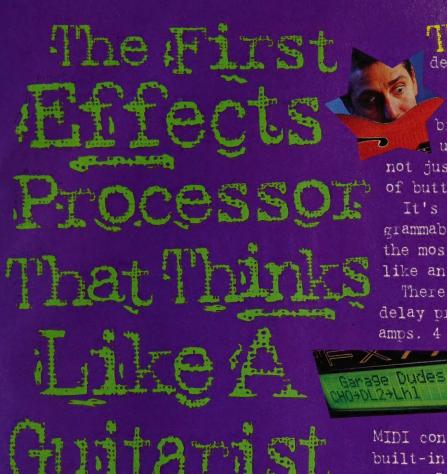
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he Yamaha FX770 was designed by guitar players, not gear heads. So it works like your amp. With big, easy-to-

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Now that's scary,



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ROLLING STONES VOODOO LOUNGE



featuring "Love Is Strong"

Produced by Don Was and The Glimmer Twins

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WE READ YOUR MAIL

SEND LETTERS TO HIT PARADER, 210 ROUTE 4 EAST, SUITE 401, PARAMUS, NJ 07652

I'm writing about my concern of Eddie Vedder. I've been hearing rumors of a drinking problem, weight gain and mood swings that have been aggravating the band members. So I'm begging anyone who has the authority to please help Eddie before he ends up like Kurt Cobain! I'm scared that something is going to happen to him, whether it's suicide, drugs, alcohol, etc. I don't want to see another great talent slip away. I'm asking the band to please talk to Eddie before it's too late. Or even Eddie's brothers or girlfriend of eight years or Mother Vedder or Grandma Pearl, please talk to him, help him! If it's serious and you really are concerned, you'd know how to talk to him. And Eddie, if you're reading this, please don't do anything stupid. Some of us do care.

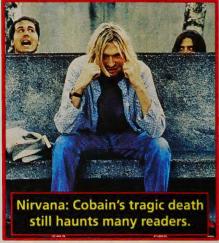
Andrea Charleston, SC

This is in response to Jase Symmons' article on Pantera in the June' 94 issue. The writer stated that **Far Beyond Driven** is Pantera's third release, but it's their seventh release. Here is a list of all Pantera's albums to date: **Metal Magic** (1983), **Projects In The Jungle** (1984), **! Am The Night** (1985), **Power**

Metal (1987), Cowboys From Hell (1990), Vulgar Display of Power (1992), Far Beyond Driven (1994). Being a Texan (temporarily incarcerated in Maine), I had to say something. Pantera rules!!!!

Robert Chapman

I hope Kurt Cobain's followers realize that no one has to resort to such a desperate final act—there's always hope.



DEATH OF NIRVANA

He chose to die with a bullet in his brain, talented, worshiped by many, at twentyseven.

Fears and uncertainties traveled with him. A friend said afterward, "Everyone is on prozac

but Kurt got to escape." Escape from what?

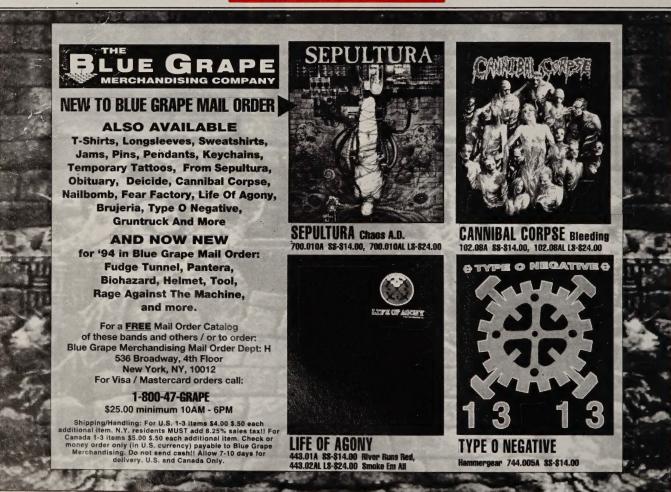
His suicide note read at a candlelight vigil,
"I haven't felt the excitement
for so many years.
I felt guilty for so many years
The worst crime is faking it."
Kurt Cobain sentenced himself.

Instead of excitement he felt despair. So many others want serenity and peace. Why have his young admirers lived in such despair?

Are they all lost in the darkness? The words of his last song said it best, "I hate myself and want to die"

Betty Markowitz

What is with all this hype about Kurt Cobain's suicide? People should wise up



and see that he is no "symbol" for America's youth, but a selfish druggie who didn't give a second thought about the people he left behind. Why does the media continue to portray Kurt as some sort of hero? They're making a martyr out of an idiot and giving off the wrong impression about suicide.

Lori Mode

My friend and I are disappointed, confused, angry and melancholy about Kurt Cobain's death. Right now all my feelings are going towards his wife Courtney Love and daughter Frances Bean. What really hits us was most people thought Eddie Vedder was going to go first (not that we wanted anyone to go). The question "why" comes up. Personally, I think it was selfish, even though he had reasons. Everyone has reasons. People around him tried to help him, obviously that didn't help.

Genuine Sadler & E.P.R. North Vancouver, B.C., Canada

No sorrow could ever amount to what I'm feeling now. When I heard of Kurt Cobain's tragic death, I felt as if I had died, too. The first question I asked was "why." Now I understand a lot better, after seeing the MTV special about him. Now he's only a legend. Please keep his memory and music alive. Thank you.

Kelly Wilson # 1 Nirvana Fan

To Dave Grohl and Krist Novoselic, I hope you continue as musicians, without your departed friend. Now we all realize this is still real and not a dream.

A Nirvana fan

When I first heard the news, it was like a terrible dream. For a while I just watched the news reports. But then I realized what had really happened. I started thinking about suicide day and night, became obsessed with it, collecting articles about Kurt. Finally one night when I ran across a suicide hotline ad in a magazine. I decided I was going too far. I never did call the number, but it made me think. I live in a quiet town, and all my friends are preps. I really can't talk to anyone about this. At this point I was on the verge of killing myself. The only that held me back was my guitar. I am going to make it big someday and now I am not going to let anything stop me, certainly not suicide. Never. Kurt had a right to kill himself— it's his body, but he shouldn't have. If anyone out there is considering suicide, take time to think about it or call a hotline. Hell, just writing down the number helped me.

> Still alive, Detroit, MI

I am an avid listener of Metallica, Megadeth, Cathedral, and Metal Church. The only time I've ever seen Metal Church in your magazine is when John Marshall

(one of the guitarists of Metal Church) was temporarily playing rhythm guitar for Metallica after Hetfield's on stage accident. I rarely run into anyone who has listened to Metal Church, let alone heard of them. Metal Church is an excellent band which doesn't get the coverage it deserves.

> Tony Gonzalez Gardners, PA

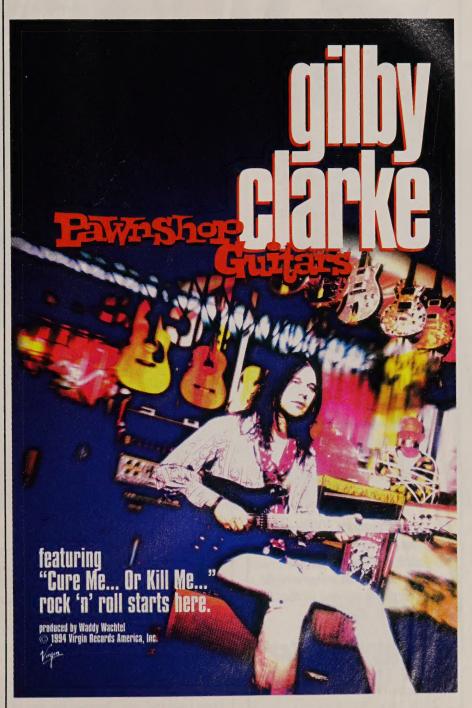
I sincerely hope Kurt Cobain's family can pull through this tragedy.

Beth Shamaker Tuscaloosa, AL

My name is Erin. My favorite group in Iron Maiden. I have three friends— Tracy (a guy), Suzy and my boyfriend Greg. We love heavy metal and groups like Motley Crue, Queensryche, Iron Maiden and Accept. My friends and I were called Satan Worshipers because of the music we listen to. The name-callers listen to rap which is just a bunch of words. The true artists are the heavy metal groups.

Erin o'Kelley Green Bay, WI

My closest friend likes to call me Freedom, and my heart goes out to Eddie Vedder wherever he is. With the pain I had to endure growing up with an abusive and alcoholic mother, I think that becoming extremely famous and "known" overnight





. Just as Helmet's fresh, loud, aggressive style of rock music has begun demanding popular attention, John Stanier's equally impressive drumming has been drawing raves. And, with their unique combination of power, balance and response, Regal Ouantum 3000 drumsticks have become favorites of the alternative crowd, as well.

"Quantum 3000's give me the power of a heavy stick and the speed of a light stick with more weight towards the tip end so that I can really dig in."

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would hurt my brain. When I grew up I learned to trust no one. It's a hard and painful trip, especially when you take that chance and trust in people and they burn you or betray you. You just want to retreat within yourself, where no one can hurt you. Fame and money can't make that go away. Eddie, fight the pain, then make it your strength. You have the heart. I've felt it in the words— there is beauty along the way.

Freedom Arizona

Nikki Sixx is 100% correct when he says "this is Motley Crue's best lineup ever." John Corabi is the missing piece of the Motley puzzle! Motley is a dark, angry, aggressive, evil, diverse band, and John is the perfect voice for them! Vince is a wimp. The Crue always deserved better. Nikki is the core of the Crue, Vince never was! Nikki deserved someone who could challenge him, excite him, write with him and work as a creative team. John is far

9 and 12, I tried three times. I thought the pain would never stop. No one even knows about me having a problem. I was lucky. I realized by myself it wasn't worth it. If I hadn't, I would not have the three dearest things in my life— my children— Ashley, Sonny and Mark. We need to let people know there is someone, anyone out there for them. They are not alone. Everyone listens to music, why don't you ask some of the people you interview how they feel about it and have them tell them someone is there for them.

Penny Ann Avery

I wasn't always a Nirvana fan. I heard a lot of their songs, and liked them. But I was and am a G N' R fan. Kurt's death hit me hard. I regret missing out on everything when he was still alive. With their scruffy Converse sneakers, raggy clothes and weird yet awesome tunes, they dared to be different and created a whole new sound, style



more talented than Vince. John has diverse, aggressive, soulful vocals, he's an interesting lyricist and also a guitarist. He has so much more to offer. The Crue was going sour with commercial crap like the Dr. Feelgood album. John was what they needed to get back on track. The new album rules. Anyone who deserts the Crue because of Vince's absence doesn't deserve the Crue anyway because they're a poseur. Thanks so much for the May 1994 cover of Motley! I would appreciate more Motley Cure! How about a centerfold, 16 page special section, and a full interview with John Corabi? One more thing, I praise Motley for not selling out and going alternative! I can't wait for Motley to blow those Seattle geek bands away!

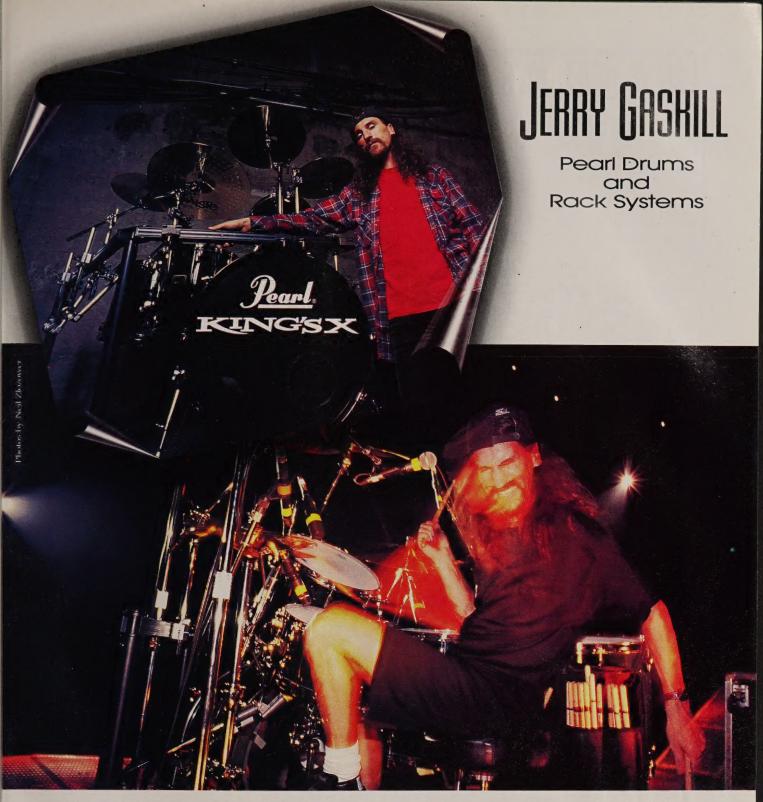
Motley Crue Eternal Rebecca Wassel Medford, NJ

In my area we had three young people commit suicide in four days time. The biggest thing I heard was "I can't understand why they would do it. Nothing is that bad to kill yourself." Unless you've been there yourself, most people would not know the pain. Until this last year no one knew I was that way. Between the ages of

Motley Crue: Catching some heat.

and music. All this is probably why I didn't like them. But that's why I should've liked them. They didn't sing songs about "bitches and hoes" or songs about love. When they made it big, they didn't run out and marry supermodels, who only liked them for their fame and money. And they didn't start getting this arrogant, "I'm much better than you" attitude. They remained the same little group they always were. It really seems they weren't in it for the money or fame and that their music came straight from the heart. For a lot of people Nirvana was like their god. In today's world with all the violence, hate, divorces, gangs, drive-by shootings, people being murdered, AIDS, and suicides, it seems as if we're this big lost generation. Nobody understands or listens or wants to understand. In many ways Nirvana were the spokespeople for this generation. Maybe now people will wake up and realize that something needs to be done, but I doubt it. We don't want peace, love and empathy—we need it.

R.J.





Pearl's new 1994 Multi-series catalog

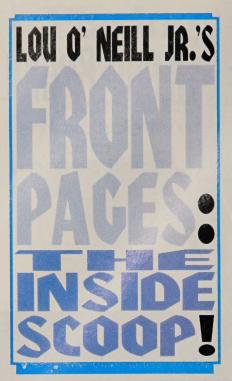
When you're the drummer for a three piece band your drum sound is out front, in their face all night. There's no covering it up, your drums have to sound great, there's just you and two other guys. Players like Jerry Gaskill of King's X know this better than anyone. That's why Jerry plays Pearl. Check out Pearl's new Multi-Series Catalog and you'll see all the new

drum sets, rack systems, hardware and accessories for '94. When your sound is this important... there's only one choice.



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Visit your local dealer for a free copy of the Pearl 1994 Multi-series Catalog or write to: Pearl Corporation, Multi-Series Catalog, 549 Metroplex, Dr., Nashville, Tn. 37211. Please enclose \$3 Shipping / handling.



Benadryls, four Tylenol with Codeine tablets and a stiff whiskey to top it off. Kurt got so sick that night it was unbelievable. He ended up puking out his guts. And the week Kurt did kill himself, Courtney also overdosed when she gulped down a massive amount of Xanex. Courntey was rushed by ambulance to Century City Hospital in Beverly Hills. And why were Courtney and Kurt so far apart???" Seattle Joe's message stopped. He scribbled in his own handwriting in the corner: "For Kurt- tough love was the wrong choice." Meaning of course...a complete cutoff until you clean up your act. "But, tough love couldn't work," SJ signed off in his report.

Thanks Seattle Joe, our only comment: Kurt was a genius who unfortunately, for all his abilities and talents, was a depressive-prone personality who mixed a lethal game with heroin, which fed on the former. They say he was the John Lennon of the 1990s, yet we wonder if this could possibly be so. Along those lines, they both cut a "no bull" message their respective generations knew was the real thing for sure. We'll miss you, Kurt.

Brazil for the first time in their career! And sure, Bill Wyman has thrown in the towel. There will only be four official Rolling Stones in '94/'95 with former Sting bassist Daryl Jones, filling in for Wyman. All right, too... they're on their way to hitting age 60? But Keith Richards, Mick Jagger, Charlie Watts and our old pal Ronnie Wood are chomping and ready to go and play. Hey dude—you're never too old rock 'n' roll so screw those Letterman jokes that there'll be a one hour nap following intermission. It ain't gonna happen 'cause Keith will prove for all to see again, it's only rock 'n' roll!

on what rock life is like today: "To tell you the truth, Lou," Yngwie piped from Miami, "I'm not too impressed with rock right now— to me it's low-quality, not with craftsmanship and the standards of the music we're used to." Then he paused and spat out, "The American audience eats whatever it's fed. It's like the McDonald's of the world."

WORLD EXCLUSIVE: WE SAW IT COMING, wish like hell we could say we didn't. Not that I'm Einstein or anything, most everybody close to the late and great Kurt Cobain and Courtney Love— for that matter— could predict the 27-year-old genius would commit the ultimate act and snuff his own life.

Courtney saw it coming, to be sure. Kurt, her husband, was using again flying high as a kite and then, coming down in a terrible heroin over-'n'-out crash. Sure, Courtney was no angel, either. She and Kurt spent some of the best times of their lives high as kites and that ain't no exaggeration.

Here's the **TOP SECRET** communique from our snoop in the great northwest, Seattle Joe. "Look," Joe's report began, "the week Kurt died, Courtney was far away in El Lay ensconced in the \$1,000-a-night palatial suite at the Peninsula Hotel. Kurt was home very lonely, very bummed out and stoned out of his mind. And, don't forget just one May ago, Courtney tried to bring him down after he used \$40 worth of smack. Sure, I'think she overdid it too, man! First she injected him with buprenorphine, an anti-heroin coagulent and then 'doctored' him with one Valium, three



SECRET STUFF: A big late-'60s/early '70s rock band is taking to singing for those car commer-SHILLS to a new level! The one time long-haired freak band is urging you to buy an auto using one of their biggest songs. Right on the air!! What any fool will believe!!

ROCK WIRE REPORT: All right, all right, all right, Mick and the Boys are coming back after five years to tour our United States one more time. This go 'round, it'll be the **Voodoo Lounge**, trek and it's even going to Rio sometime in 1995! This we gotta see, the Stones hitting

COMMENT: Hmmmm.i.

QUICKIES: I guess it's perhaps the best rock touring summer we've had in many a moon. **Floyd** is out there grinding it out, ditto the **Dead**, **Traffic**, **Yes**, **Eagles** (in a big time kick ass way) and ditto, naturally, the **Rolling Stones**. Me 'gosh, laddie, seems everything old is **new** again. Rave on for the summer of '94 and see you soon!

SEE YOU NEXT MONTH! Until then, remember: There are three sides to every story. Yours, mine and the truth!!

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BY FRANK PETERS

back in time with a rock star to learn about his formative years. This month's time traveler is Van Halen's dynamic frontman, Sammy Hagar

SAMINIY HAGAR

It's very fitting that Sammy Hagar's new "greatest hits" collection should be entitled Unboxed. Boxing, in one form or another, has been a part of his life virtually from the moment he was born. As it happens, Sammy's dad was a bantamweight champion in 1946, and as he grew up in Fontana, California, far from the glitz and glamour of Hollywood, the boxing ring played a central role in his existence. Young Sammy entered his first amateur bout at the tender age of 14, and under his father's training, he proved to be a tough little pugilist. He even gave thought about following in his dad's footsteps and turning professional, but about the time he turned 16, something else entered his life— a thing called rock and roll. Boxing never looked quite so good after that.

"I was always surrounded by two things," Hagar said. "Those two things were boxing and music. The boxing came from my dad, the music from my older sister. When I was a kid I'd sneak into all her parties, and they were always playing music, things like Elvis, Little Richard or Jerry Lee Lewis. Then I saw, Elvis on *The Ed Sullivan Show* and it really tripped me out to see those girls screaming for him. That got me really interested in rock and roll, and by the time I heard Cream in 1966, I knew where my life was headed. I actually stole my first guitar from a music store. I'm not proud of that, but that's how much I wanted to play music."

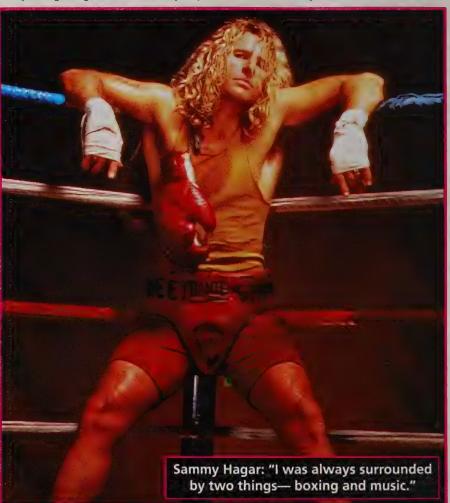
Hagar's dedication to rock and roll was soon rewarded when his first band, Skinny, became one of the most popular club attractions in Southern California. But for some reason, after a few years things started to grow a little tired in So Cal for Skinny, so the band moved up the coast to San Francisco and

renamed themselves The Sammy Hagar Band. After a few years of making a name for himself in and around the Bay Area,

Hagar's big opportunity came in 1973 when he found out that guitarist Ronnie Montrose was leaving the Edgar Winter Group and was looking for a vocalist. Faster than you could say "big break" Hagar found himself in the recording studio laying down the tracks for **Montrose**, one of the best and most influential hard rock albums of all time.

"I had seen Ronnie play with Edgar Winter a few months earlier," Hagar said. "I saw that he was a major talent right there. So when word went out that he wanted to start his own band, I had to apply for the job. I was lucky enough to get it. I think it really helped charge again. Soon after, he had assembled his first solo band and recorded **Nine On A Ten Scale** the album that proved once and for all that Hagar was a major-league talent. Over the next decade he would release 11 albums (ten solos and one with guitarist Neal Schon under the HSAS banner), before a call came one evening from a certain Mr. Edward Van Halen wondering if Hagar would be interested in trying out for the vacant vocalist slot in his band. We think you know what happened next.

"When Eddie called, I was really having quite a bit of luck on my own," Hagar said. "We were playing arenas, making some good money, and selling a few records. I asked a lot of my friends, both in and out of

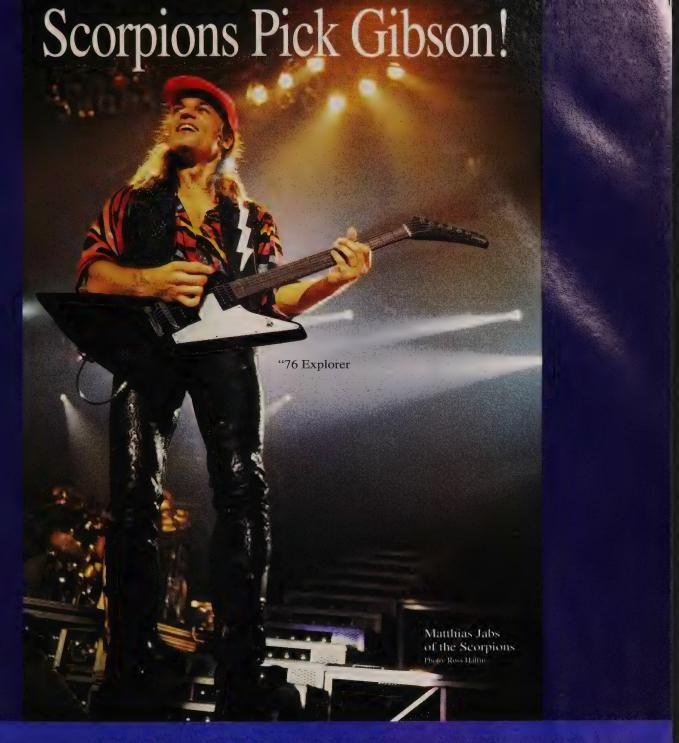


my situation that I was a songwriter as well as a singer. Being able to write made the job of putting together an album that much easier, and Ronnie knew that."

After two highly successful albums with Montrose, Hagar decided it was time to go it alone. He may have enjoyed working with Montrose, but he wanted to be the man in

music, what I should do. The general opinion was 'Hey, you've got the chance to play with the greatest rock band in the world. What more could you want?' I realized they were right. From the very beginning the thing I loved was the music. I figured if I had the chance to play with the best, I'd better jump at it. To say the least, I'm glad I did."

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Send for "How to buy an electric guitar" from Gibson.
It's absolutely free!







BY JEFF KITTS

SUPER METROID/SNES/Ninter Superior

The Super Nintendo hasn't been of much value latelyaside from a few quality tities like NBA Jam and Rock N' Roll Racing. The SNES has become a dumping ground for cute n' cuddly kids games, boring role-playing games, generic fighting games and second-rate sports games. For those who appreciate intriguing, futuristic shooter-adventure games, the SNES has left them high and dry-until now.

Super Metroid, a massive 24-megger (Nintendo's biggest game ever), is just the type of game the SNES needs to get back in good graces with the more experienced gamers. A continuation in the classic Metroid saga, Super Metroid is a dark, eerie journey through a claustrophobic world complete

with tiny passageways, creepy imagery, crawling nasties and Alien-esque monsters out to stop a heavily-armed Samus Aran in her latest quest.

Part shooter, part sci-fi adventure, part puzzle game, Super Metroid offers six different (and equally gigantic) areas with an endless chain of rooms for Samus to explore, collect various items/powerups and blast menacing creatures to smithereens. At the start of the game, you're dropped in the middle of this futuristic world equipped with only a map that tells you very little and a blaster— the rest is up to you to figure out. The graph-

ics are very good, but it's the music of Super Metroid that really shines. Dark, ominous sounds and low rumbling background music create an atmosphere that's as scary as it is appropriate.

This game is not cute; it's not easy; it's not for people with short attention spans— it is, however, the type of frustrating, sweat-dripping challenge that will wake you up in the middle of the night with answers you didn't see before. No question about it— Super Metroid is serious gaming at its best.

GRAPHICS: 8.5/SOUND: 10/CONTROLS: 8.5/

SAVE: yes/OVERALL: 9

ESPN BASEBALL TONIGHT/Genesis/Sony Imagesoft

As happens every summer, a flood of new baseball games have come crashing down the 16-bit video game pike. And, like every other year, some of the games are welcome additions to sports gamers of all genres (like Accolade's Hardball '94), and others simply don't make the cut (Tengen's RBI '94 and EA's MLBPA Baseball, to name a few). Oddly, ESPN Baseball Tonight— one of the better baseball sims for the Genesis this year— comes from **Sony Imagesoft**, a company that's only managed to produce one pitiful game after another in recent months (Dracula, Cliffhanger— the list is endless).

What are most impressive about ESPN Baseball Tonight are the graphics and player animations. As you stand directly behind the batter, your perspective of the ballpark looming in front of you is extremely realistic. Interestingly, the camera angle never shifts from the behind-the-batter view— it follows the ball wherever it's hit, but the camera never cuts or switches to another angle (no matter what's going on, the camera follows it in one sweeping motion). Graphically, ESPN Baseball Tonight is a masterful achievement in sports gaming. The digitized players move with incredible realism in any situation: swinging, throwing, catching, pitching, diving, sliding, etc. Watching this game being played is like watching a live game

Players have the option of participating in an exhibition game, playoffs, a home run derby or just pitching/batting practice. And trust me, you'll need the practice—hitting any pitch above 85 mph is next to impossible (and a bit unfair, even for more experienced gamers). The only other minor flaws that take points away from ESPN Baseball Tonight are the voice (a wimpy, all-too-pleasant sounding "strike" and "ball," and a downright whispery "the whiff" after a K certainly do nothing to help the game, nor does the machine-gun like "bck-bckbck-bck...gone!" that grates on your nerves with each one sent over the wall) and the lack of different pitches. You can control the direction of the pitch, and the speed to a degree, but you're still limited.

But these are minor gripes, to say the least. Aside from the also-terrific Hardball '94, ESPN Baseball Tonight is a magnificent baseball sim— one that will set a new standard for 16-bit sports games.

> **GRAPHICS: 9/SOUND:** 7/CONTROLS: 8/SAVE: yes/ **OVERALL: 8.5**

WINTER EXTREME SKIING AND SNOWBOARDING/SNES/Electro Brain

Now this game is fast. Faster than any auto racing game (yes, even Virtua Racing); faster than Road Rash, faster than Sonic; faster than Road Runner's Death Valley Rally. It could very well be the quickest, most stomachturning 16-bit video game ever.

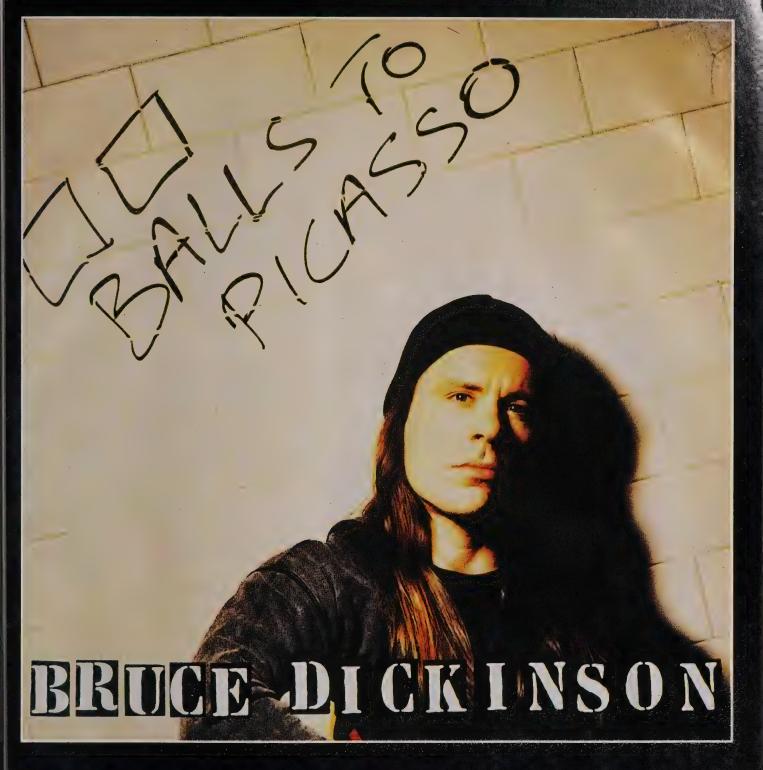
Electro Brain is a little late with Winter Extreme, as snowboarding/skiing season is long

over—still, they've done a terrific job capturing all the thrills, spills and chills of winter's two most dangerous sports. Whether you choose boarding or skiing, the gameplay is pretty much the same for both. Your perspective is directly behind the racer, and as he reaches speeds of 70 mph down a twisting, treacherous rocky mountain run— you'll find your head in the toilet bowl in a matter of minutes. But that only adds to the game's coolness. Plus, those little nuances like the sky (and the snow around you) suddenly turning red during a sunset or blue in the shade greatly add to the overall realism of the game.

Despite the option of skiing or boarding, engaging in either a competition or a training run, or choosing between the slalom, giant slalom or downhill— Winter Extreme just doesn't offer enough variety to keep the game interesting for any length of time. After trying a few different courses and events, you've pretty much seen and done it all— after that it's pretty much a matter of breaking your own time records. If that appeals to you (and it will, if you're a hardcore downhiller), great— Winter Extreme might just be the game you've been waiting for. The rest of us, however, may need a little more variety in a sports contest. Maybe if you were able to send other skiers headfirst into trees at 70 mph? Just a thought...

GRAPHICS: 8.5/SOUND: 8/CONTROLS: 9/ SAVE: yes/OVERALL: 8





"... AN ALBUM WHICH IS HEAVY IN EVERY SENSE OF THE WORD"
- KERRANG!

THE FORMER FRONT MAN OF IRON MAIDEN FINALLY DELIVERS HIS LONG AWAITED SOLO ALBUM, BALLS TO PICASSO FEATURING TRIBE OF GYPSIES.

PRODUCED AND MIXED BY SHAY BABY





BY DAVE ARROCA

Athrong comprized of a dozen local radio contest winners huddled nervously in the bowels of the spanking-new

Thunder Dome in Tampa, Florida, waiting for the members of Rush to grace them with a few minutes of their valuable time. They had come prepared, carrying everything from CD covers to guitars upon which to have the band's three members scribble their names. "Geddy and Alex will be down in a few minutes, so please form a circle so we can conduct this meeting in an orderly fashion," the band's well-trained manager said in a friendly tone. "Oh, and we're sorry, but Neil can't make it tonight."

At exactly 7 o'clock, the doors to the "visitors" dressing room popped open and in strolled bassist Geddy Lee and guitarist Alex Lifeson. As warned, drummer Neil Peart had decided he had

> Alex Lifeson & Geddy Lee: "We've learned to keep things relatively simple backstage."

more important things on his agenda, like getting ready for that evening's performance. Quickly and politely, the two musicians walked the proscribed circle, shaking hands, signing whatever was thrust under their chins and engaging in the traditional small talk that passes for conversation when a fan meets an idol. "I loved your show here two years ago," one young girl blushed. "Thank you," Lee replied, "We enjoyed playing here." "Are you gonna play *Time Stand Still* tonight?"

a guy asked Lifeson. "We even have a video presentation to go along with the song," the smiling axe master replied.

Exactly four minutes later it was all over. Lee and Lifeson retired to their well-quarded dressing room while the contest winners were sent off to their seats in the cavernous hall— actually a baseball stadium capable of seating upwards of 50,000 people— that had been converted to somewhat smaller specifications for tonight's show. Soon the sounds of Peart's pre-show drum drills could be heard rattling down the empty backstage corridors. As show time grew nearer, however, almost total silence gripped the area except the distant sound of opening act Candlebox warming up the capacity crowd.

"We don't travel with a large entourage," Lee stated. "We've learned to keep things relatively simple back stage. We like things to be orderly. Nobody's Hero. Despite the fact that they occasionally needed to rely on pre-recorded tapes to augment their three-man attack, Rush's performance was spellbinding from start to finish. Peart commanded his massive drum kit with the skill of an octopus while Lee and Lifeson handled the difficult task of presenting the group's multi-layered song structures with total aplomb.

"We don't use many pre-recorded tapes."

songs as Spirt Of Radio, Tom Sawyer and

"We don't use many pre-recorded tapes," a somewhat defensive Lifeson had stated earlier. "But there are only three of us up there, and we control everything. Those tapes merely augment what we do live."

After the show, Rush's backstage area was almost totally empty. A few well-wishers had passed through the group's stringent security net to pass along a few "thank yous" and "goodbyes", but the normal post-show chaos that accompanies most rock and roll shows was nowhere to

RUSH

be found. Yet,

be found

We don't let many people back here before a show only because we have a job to do, and while we love to meet everyone we can, we need to focus on the task at hand."

As 9 o'clock neared, the house went dark and Rush's trademark video and light show went to work. As a screw and bolt (the cover emblems of the group's latest platinum platter **Counterparts**) did a deep space tango on a huge on-stage video screen to the pre-recorded musical themes of 2001, the band took the stage. For the next two hours they made constant and effective use of both the video screen and their huge lighting rig to highlight such

for Rush, it

all seemed appropriate. For 20 years they've done things their own way, and prospered. They don't look like rock stars, they don't act like rock stars— but just ask any of the fans who've attended one of their shows this year, they'll tell you exactly what Rush is; perhaps the ultimate rock band.

"We've been doing this for a long time," Lee said. "We've learned what works best for us. Our only concern is being able to give everything we have on stage for two hours every night. Everything else pales in comparison."



COMES T THE NEW ALBUM SHOV PUSH





BY ROB ANDREWS



None of the members of Seed are older than 22. We are the first to admit that fact on its own is about as newsworthy as telling you that the North won the Civil War. (You did know that the North won, these boys wanted to make a debut album, **Ling**, that simultaneously broke down barriers and put a puzzled smile on the faces of all who heard it.

"One of the guiding principles of this band has always been to be as diverse as possible," Ordonez said. "We wanted to create a musical atmosphere where almost anything was acceptable. If we wanted to play something heavy, that was okay. And if we wanted to play something a little softer, people wouldn't think it was weird. It's one of those situations where we just decided to do what we liked— and then we waited to see where that would take us."

Where their eclectic style has taken Seed is near the top of just about every "alternative" and college radio playlist in America. From the haunting beauty of Fortune (which actually features a string quartet) to the hypnotic power of Kids... This Is The Fabulon, Seed have managed to combine

since they first came to life in Texas back in 1992. A quick trip to Los Angeles convinced the band that the Lone Star State was the place for them and they soon relocated from Houston to Austin. They didn't immediately set their sights on major label record deals, but fate soon stepped in when a noted producer "discovered" them by accident during a Texas-based music convention.

"It was luck more than anything else," Salls said. "Gabriel and I had moved back to Texas from Los Angeles just a few months before, and that's when we put the band together. We were just playing at a local rehearsal hall in Austin when our producer, Howard Benson, happened to walk in. It was just by pure coincidence... or maybe it was by design."

A demo tape was quickly made, and within weeks the band was offered money to work on new music in L.A.— even before their record deal was signed. Those songs



"One of our guiding principles has always been to be as diverse as possible."

didn't you?) The interesting part of the story is that most of this Austin-based band's musical influences seem to come from an era before they were born. David Bowie...Led Zeppelin...Cat Stevens...The Beatles...hey, what's going on here? Have guitarist Dean Truitt vocalist/bassist Chadwick Salls, vocalist/guitarist Gabriel Ordonez and drummer Kyle Schneider gotten caught in some kind of rock and roll time warp? Not really. It was more that

obscure literary references, overt rock influences and their own highly exotic concepts into a most satisfying and entertaining presentation. It's not the kind of music you'll play at your next party, nor is it designed to make you rock the night away. This is contemplative rock at its best—the kind of stuff you put on when you just want to be left alone to think about life.

"I don't know how I'd describe our music in words," Salls said. "It's best to just listen to it and make up your own mind. I like to think there's something everyone can relate to in there— either the lyrics, the rhythms or the melodies. We cover a lot of terrain."

Seed has been covering a lot of terrain

proved attractive enough for the band to be inked to a lucrative deal and move into full-time production on **Ling**. Utilizing such diverse backup instrumentation as a Farfisi organ, trombones and fretless bass to offset and enhance their rock attack, Seed soon emerged with one of the year's most unusual albums.

"We're not trying to be different," Ordonez said. "It's just the way we are. I don't think you can really try to do things that haven't been done before. You just have to follow your instincts and your heart. That's what the people who influenced us did, and that's what we're trying to do as well."



HIRANI

It seems more and more likely that the oft-discussed Led Zeppelin "reunion" will, in fact, take place before year's end. Apparently Jimmy Page and Robert Plant held a secret writing session in London last spring, and the results pleased both legendary rockers. It's long been Plant's contention that he wouldn't do a Zep "oldies" tour, and that a new album of material "befitting the noble Led Zeppelin tradition" would need to be recorded prior to any such tour taking place. It now seems like both the new recording, and a new tour are about to become a reality.

Despite label denials, it seems that the Stone Temple Pilots went through some very difficult times while recording their latest album, Purple. Vocalist Scott Weiland wouldn't come right out and say the band was on the verge of break-



Metallica have been blowing away fans with the sonic intensity of their 1994 outdoor shows. If anything, the boys are playing with more power, precision and skill than during their historic 1992-93 world tour. Why, you ask? Well, we asked the band just that. "I think that it's because we have all this energy stored up," guitarist Kirk Hammett said. "We were on tour for so long last time that you just can't keep up the highest energy level all the time. The way this tour has been planned, we can do that."

ing apart during the disc's recording sessions, but he did state that things were less than harmonious. "It's amazing how unified the album turned out," he said. "There were long periods while we were making it when we weren't even talking to one another. That just proves what can happen when people are on the same wave length musically."

The members of Motley Crue have grown more than a little testy over the less-than-spectacular performance of their latest album, Motley Crue. It seems as if the West Coast Wildmen have pissed off more than a few longtime supporters with their perceived arrogance. At a time when the Motley men should perhaps be going out of their way to court favor both with fans and the media, the Sixx Pack have apparently decided to play "hardball" - acting more difficult than ever with those around them.

Pearl Jam have finished work on their third album. The "surprise" disc was recorded during the band's road hiatus this summer. Apparently, the group delayed most of their tour, citing prob-

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lems with ticket prices and promoters as the main reason. In fact, vocalist Eddie Vedder was suffering from a mild case of depression following the death of Nirvana's Kurt Cobain. While Vedder didn't feel up to the tough life on the road, where he knew he'd have to face public and press scrutiny on a daily basis, he evidently felt strong enough to help create what is being called "the best Pearl Jam album yet."

ATTENTION ALL YOU FEMALE ROCK AND ROLLERS: We sexist pigs here at Hit Parader are looking for the best looking women in the world (our readers of course) to become our new roving correspondents. If you have what it takes, you may win the chance to interview your favorite bands and appear in photo shoots that will later turn up on these very pages! Kinda cool, huh? If you think you've got what it takes, send a photo or video to: Hit Parader's Metal Maiden Contest, 210 Route 4 East, Suite 401, Paramus, NJ 07652. Good luck.

On their new album, **Handful Of Rain**, Savatage decided to tackle the paiful issue of guitarist Criss Oliva's death head-on. The talented axe-slinger, who was killed in a car crash last year, is immortalized on *Alone You Breeze*, a



Van Halen have finished up work on their new album, **The Club**. Asked if the disc's title had anything to do with that safety device you use to safe-guard your car, vocalist Sammy Hagar answered; "How'd you know? Actually, it has to do with a feeling we all have about working together— especially in '5150'. That studio is a very special place. It's become something like this band's club house. But we'd like all our fans to join the club with uswe're always open for new members."

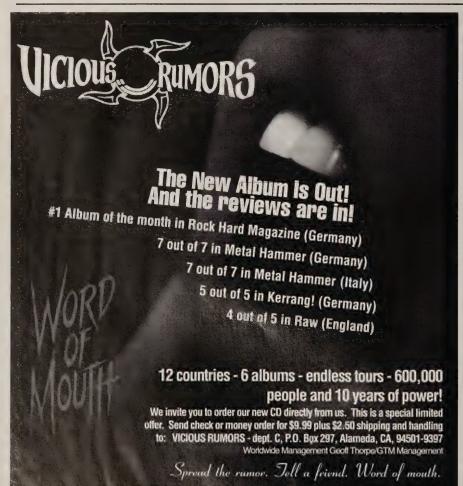
tune that literally sings his praises. "Criss was an amazing talent," bandmate Johnny Lee Middleton said. "I think years from now people will still be appreciating all the contributions he's made to rock and roll." By the way, Oliva's place in Savatage has been taken by former Testament guitarist, Alex Skolnick who's work on the new disc is nothing short of astonishing.

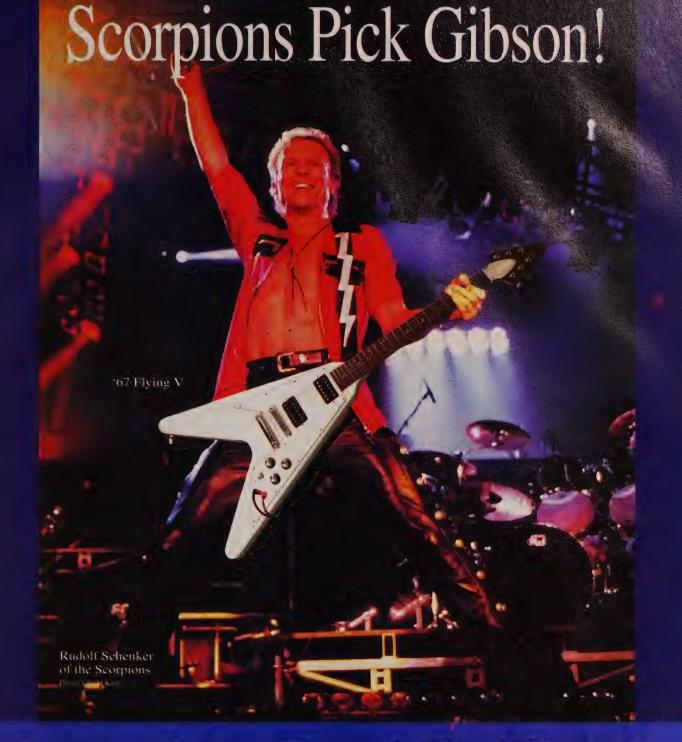
How did Aerosmith's Steven Tyler feel about working with his daughter Liv in the band's recent video, *Crazy*? Actually, he handled the situation rather well. "Our director, Marty Callner, hit me with the idea a while ago," he said. "He's been wanting to work her into one of our videos for the last year or so. This one called for two young girls to do kind of a **Thelma And Louise** thing, and since we already had Alicia Silverstone from *Cryin'* and *Amazing*, it was a good opportunity to bring in Liv. It worked out great."

Danzig have been wowing fans across the nation during their support gig on Metallica's current U.S. tour. Glenn and his band of not-so-merry-men have taken advantage of the opportunity handed them by the Metallimen (who have been long-time supporters of Glenn, dating back to his earlier bands), by promoting their most recent releases to the point where the discs are on the verge of gold certification. "This is a great experience for us," Glenn said. "Metallica's crowd understands us and relates to what we're doing."

How did the Stone Temple Pilots feel about opening shows for the Rolling Stones? Not as excited as you might think. "It was interesting," Weiland stated. "When you're playing with a band so legendary it almost becomes a little surrealistic. You know most of the people there really don't care about you or your music, which makes you work that much harder. But we knew what we were getting into before we did it. I mean, how can you not take advantage of an opportunity like that?"

Arcade, the band featuring former Ratt rocker Stephen Pearcy and ex-Cinderella fella Fred Courey have finished work on their second album, A/2. The disc goes in a harder, heavier direction than the band's somewhat disappointing debut, and Pearcy in particular feels the band is finally on the right track. "We learned a great deal the last time," the vocalist said. "And we've put a lot of that knowledge to use on this album. That's why it's so much better."





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"Tell our publicist that you hated our new album." BY SAM TOLEY

lackyl's Jesse James Dupree had an idea. In the midst of a packed-to-therafters New York City party at the super-hip Harley-Davidson Cafe, he decided to stroll over to this reporter with his brilliant plan. "Hey, why don't we call up my publicist and tell her that you an I just got into a big fight," he said in his best deep-south drawl. "You know, we can tell her something like you hated our new album, so I punched you and you slugged me back. Ain't got to be too bad...maybe just a broken nose for me and a black eye for you. I think she'll really fall for it." With that Dupree broke into a hearty belly laugh. He could barely contain his glee over coming up with such a fiendishly clever plan to annoy his favorite publicist. Since we both knew and kind of liked the publicist in question, and figured such a story might really get her upset (or at least ticked off) we decided that it might be best to wait to pull the scam on her faceto-face, and keep our present attentions squarely focused on Jackyl's second album, Push Comes To Shove.

"Hey man," Dupree yelped. "I really can't tell ya how excited I am about this record. It was really great to have the first one come out and do so well, but this one just blows that one away. I really mean it. I'm not gonna tell ya that I don't like that first record anymore, because I love it. But now we've got so much more to draw on, so much more to inspire us. The last one was the best we could do at the time, but two years have passed, and Jackyl's two years better. That's a scary thought.

To many people, the mere concept of a second Jackyl album is a mighty scary thought. After all, Dupree and bandmates Jimmy Stiff, Jeff and Chris Worley and Thomas Bettini cut a pretty wide swath through the rock and roll world with the success of their self-titled debut disc. Spurred on by the success of such tunes as The Lumberjack Song and Down On Me, that album attained gold sales status, a fact that these wild-eyed south-

ern boys celebrated by demolishing stage sets and partying with their fans with equal gusto. Yup, these Jackyl guys sure ain't your average panty-waisted, selfabsorbed, teary-eyed rock and roll stars. They're real he-men— the kind of mucho macho, sock-stuffing, bare-chested, hyper-hetero rock and roll animals that some cultural observers were sure died out with the stone age -- or at least the '80s.

"I like music from the '80s." Dupree said almost defensively. "But I like music from the '70s, '60s and '50s too. Heck, I just like music. In fact, if you listen to this album real closely you can hear a lot of our influences— everything from James Brown to the Who. But I know where people are comin' from when they talk about our attitude and our style not really fitting in with a lot of what's goin' on today. But we're just us, we're not tryin' to fit in. If we offend some people that's fine with us-in fact, we kind of like offending people."

Being offensive has become a trademark of sorts for Dupree—from his buttbearing (and more) appearance in **Playgirl** to his fondness for recording too-sutbtle-for-words odes like She Loves My Cock. He insists, however, that Jackyl have toned down their outrage just a bit this time around, preferring to focus in on their musical diversity rather than their lyrical outrageousness. Such new tunes as Secret Of The Bottle, This Is My Life and Back Down In The Dirty still reek of big-balled bluster, but at the same time they do show an expanded musical vocabulary that proves Jackyl plans on hangin' around this rock and roll thing for the long haul. This time around they've made the heavy songs heavier, the gritty songs grittier and the rockin' songs rockier. All-in-all, Push Comes To **Shove** is quite an album.

Yeah it is," Dupree quickly agrees. "I think there's something for everyone here. We have some things that could have worked on the first album, but there's been a lot of experimentin' going

on here. Hit the CD button at just about any place, and you're gonna be blasted with a real funky, bluesy, heavy, grooveoriented kind of sound. It reflects the kind of stuff you play when you're out there on the road playin' every night. A band just begins to take on a life of its own. That's the big difference between the two albums— we ain't new at all this any more.

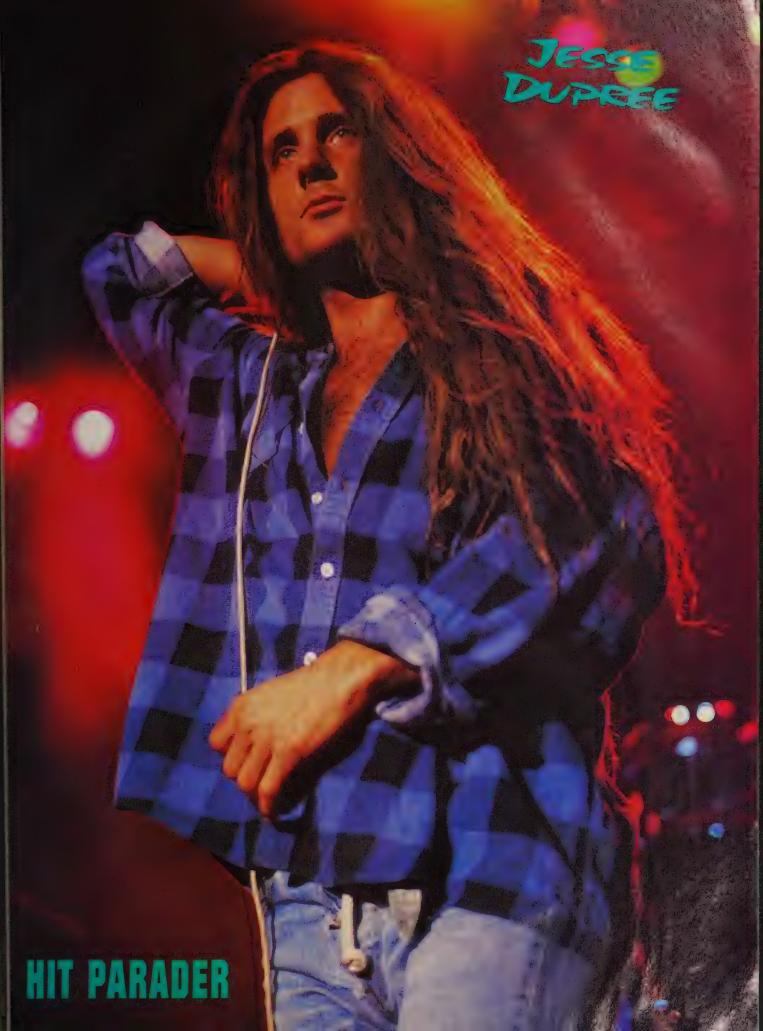
Produced by ace knob-twister Bruce Fairbairn (of Bon Jovi, AC/DC and Aerosmith fame), Jackyl's second disc seems destined to place them in some heady rock company. Already they've toured the world

with the likes of Aerosmith, and blown away crowds with their rip-snortin' stage energy and their free-wheeling musical style. Yet some questions remain. Was Jackyl's success a by-product of MTV falling in love with the band's chain-saw antics last time around? And what happens if the video channel decides to turn their backs on these Georgia boys this time around, as they have with so many other rock acts in recent days? Such questions certainly don't make Dupree lose a second's sleep at night.

"You can say that MTV was important to us, and I guess they were," he said. "But to me, the key to any success we had was us going out there on the road and just playing our asses off everywhere. We hit some markets three, four times in one year! We love touring, and I think we're a damn good stage band. We know how to have fun both on stage and off, so being on the road is the place we really love to be."

Certainly Jackyl's on-and-off stage antics raised more than a few eyebrows last time around. Dupree found himself locked up in the local clink on more than one occasion for a variety of minor misdeeds, including chopping up a neighborhood restaurant with his chainsaw. But it was all done in fun-the times when Jesse dropped his pants on stage (an almost nightly occurrence), the times when the band's tour bus was turned into a veritable rolling play pen with a line of young beauties waiting on line outside to get in and "meet" her favorite band member, and the times when the guys ended up drunk as a skunk at night's end without a clue which direction was home. But for Jackyl, it's all part of the rock and roll experience, and they can't wait to get back to it.

"This is what we do, this is what we live for," Dupree said. "If you wanna go see a band that's gonna sing all night about how unhappy they are, how their hearts are broken and how the world sucks, then you'd better not come see us. But if you wanna come see a bunch of guys who like to party, like to have fun and like to share that fun with their fans, then there's a place waitin' for ya."



"The Crow"—Orig Sndtrk. Featuring Pantera, Stone Temple Pilots, etc. (Atlantic/Interscope) 478*230

Prong—Cleansing (Epic) 473•017

The Beavis & Butt-head Experience—Featuring Nirvana, Aerosmith, etc. (Geffen) 472-852

Hole—Live Through This (DGC) 479-329



Nine Inch Nails—The Downward Spiral (TVT/ Interscope) 476•739

Various Artists— Greenpeace: Alternative NRG. Featuring R.E.M., U2, Soundgarden, UB40, more. (Hollywood/ Greenpeace) 478-750

Sammy Hagar—Unboxed (Geffen) 478•107

Infectious Grooves—
Groove Family Cyco (550
Music/Epic) 477•158

Slayer—Reign In Blood
(American) 462•226

Green Day—Dookie (Reprise) 476•549 Black Sabbath—Cross Purposes (I.R.S.) 475•004

Dig (Radioactive)

 Therapy—Troublegum

 (A&M)
 474•288

 Meat Puppets—Too High

 To Die (London)
 474•221

Cheap Trick—Woke Up With A Monster (Warner Bros.) 474•148 Dio—Strange Highways (Paprice) 474•106

(Reprise) 474•106
Entombed—Wolverine
Blues (Earache/

Blues (Earache/ Columbia) 473•702 Ramones—Acid Eaters

(Radioactive) 473•165

King's X—Dogman
(Atlantic) 473•140

The Best Of Great White (Capitol) 469-833

Bad Religion—Recipe For Hate (Atlantic) 469-684

Front 242—05:22:09:12 Off (Epic) (Epic) (466-813)

Fight—War Of Words (Epic) 466•508 Danzig

(American) 462•366
Slayer—South Of Heaven
(American) 462•242

(American) (American)

472•951
The Black Crowes—The
Southern Harmony And
Musical Companion
(American) 462•192

Fishbone—Give A Monkey A Brain... (Columbia) 460•097

Kiss—Alive III
(Mercury) 459*636
Scorpions—Face The
Heat (Mercury) 466*938
"Judgment Night"—Orig,
Sndtrk. (Immortal/Epic) 5466*474

Pearl Jam—Vs. (Epic) 465•42



SLAM IT • TRASH IT GRIND IT • BLAST IT • THRASH IT THROW IT • PUMP IT • CRASH IT JUST KEEP CRANKIN' IT!

Ministry—Psalm 69 (Sire/Warner Bros.) 433•748

Judas Priest—Metal Works '73-'93 (Columbia) 459•412/399•410

Suicidal Tendencies—
Still Cyco After All These
Years (Epic) 458*083

Guns N' Roses—Use
Your Illusion I (Geffen)

White Zombie—La
Sexorcisto (Geffen)
442•079
Guns N' Roses—Use

Guns N' Roses—Use
Your Illusion II (Geffen)
442-038

442-087

Sausage—Riddles Are Abound Tonight (Prawn Song/Interscope) 478-388



Nirvana—In Utero (DGC) 467•159 Iron Maiden—The Number Of The Beast (Capitol) 410-571

Slaughter—Stick It To Ya (Chrysalis) 404-830 Warrant—Dirty Rotten Filthy Stinking Rich (Columbia) 379-644

Dokken—Under Lock & Key (Elektra) 340-661

Rage Against The
Machine (Epic/
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P9C-8F-RN-RJ-RM

If there was just one word that best defined Motley Crue's main man, Nikki Sixx, that word would have to be "driven." Whether it's by some personal demons or some overactive mind monsters, Sixx is a guy who seems continually compelled by unseen inner forces to go above and beyond the norm in order to succeed. It was that way a dozen years ago when the Motley men were first struggling to gain a foothold in the rock world. It was true while he battled the savage forces of drugs and drink to regain control of his life, and it's certainly true today, as the "new and improved" Cruesters again take their

"I've never understood what was right for the times."

UNDER SIEGE

BY PETER HARGROVE

position atop the rock mountain. While today's version of Sixx is a far milder, more mellow fellow than the wild-eved rocker of yesteryear, as soon as he begins to elaborate upon his latest plans of musical conquest, it's still apparent that the same driving forces are compelling him to keep his band on the cutting edge of rock and roll. Quite simply, Nikki Sixx has never been a guy to play it safe; he'll do whatever he deems necessary to keep Motley on top. And today, with their latest album, Motley Crue, already a platinum smash, and the band's special edition EP Quarternary (which features a solo song from each of the band's members) selling out its special mail order run, Sixx has no intention of stopping his drive for perfection.

"This band is obviously very important to me," he said. "I've always tried to do what was right for me personally, and what was right for this band when it came to making an album. I've been told that this is a timeless rock record, and I take that as a great compliment. I've never understood what was right for the times, but we've made an album that was right for us. It also covers a few new demographics that I'm not even sure I'm aware of yet."

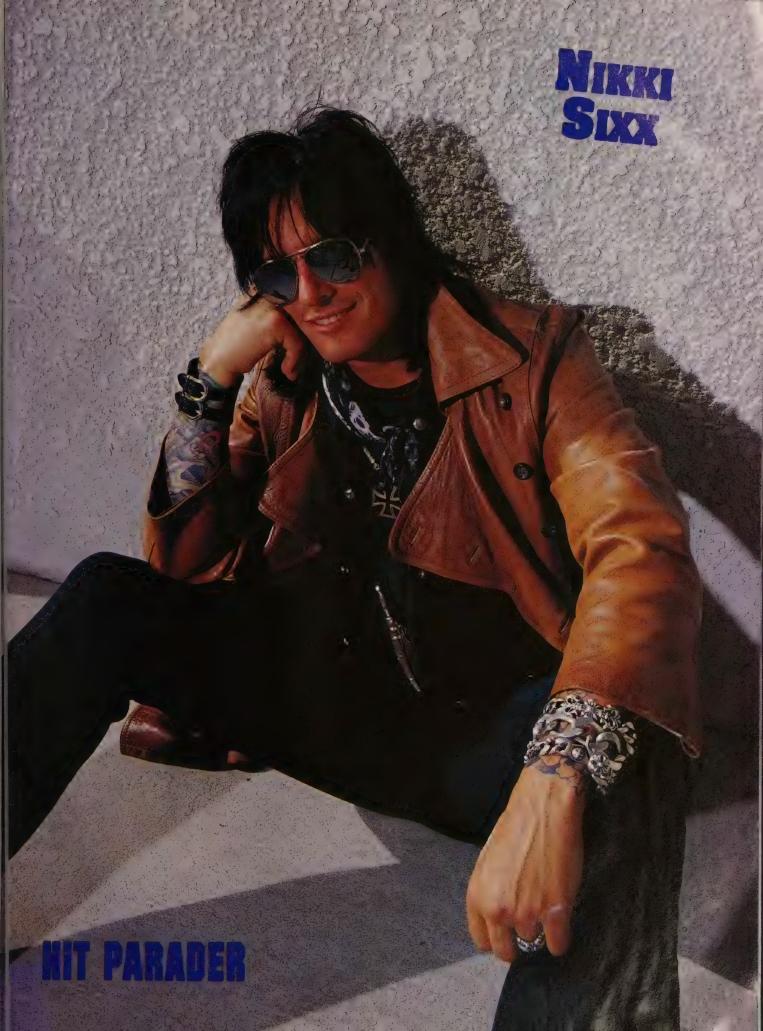
Ah yes, that ol' broad-based Motley Crue

demographic appeal. Kinda sounds like the brand of psycho-babble you'd hear listening to one of the those Sunday morning news shows. Yet it doesn't take a rocket scientist to realize that if anything, Sixx and bandmates John Corabi, Tommy Lee and Mick Mars have gone out of their way to actually narrow their demographic appeal on their latest disc. In years past, when blond-tressed Vince Neil helped fuel Motley's historic run up the pop/metal mountain, it could be truly said that each band album had something for everyone.

Hard rockers, radio-oriented hits and even

the occasional ballad all conspired to turn Motley into the ultimate metal hit

Mick Mars: Finally getting his due as a six-string master. 1. , 200

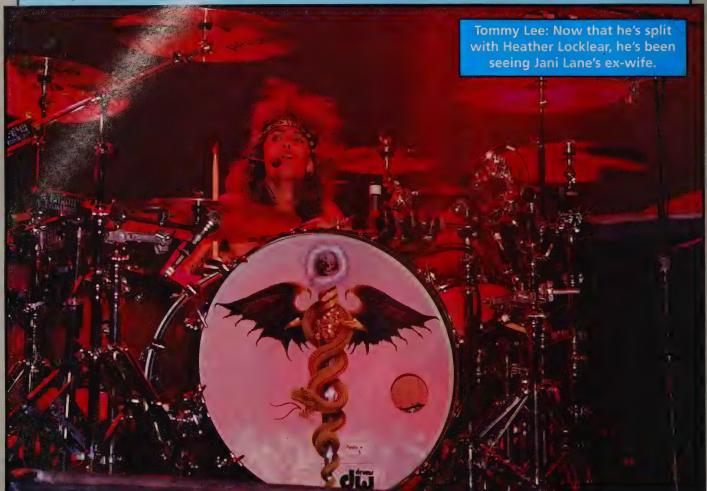


machine, with their seven previous albums selling a combined total of over 20 million copies world-wide. But this time around, with Corabi taking over the vocal helm, the band has turned in a noticeably heavier, darker direction, a fact that has thrilled some of the band's long time fans, while turning off others.

"We sold lots and lots of records, and made lots of people happy," Sixx said. "Obviously what we had been doing worked. But with this record, there had to be a change. I look at what we've done here and go, 'It all should have been dark.' Feelgood, Theater Of Pain, and Girls, Girls, Girls, indicate that fans aren't accepting the band's new lineup and new musical direction as quickly as the band might hope? Does it prove that the long-departed Neil is still the "true" singer of Motley Crue in the hearts of the band's fans? Sixx' eyes light up when he's given the chance to tackle such issues.

"If you go back and listen to any of our records, and can somehow erase Vince's voice, it does not sound like the same band," he said. "I listen to songs like Wild Side or even something like City Boy Blues

in the early '80s is all but dead, and the fans who first rallied behind the Crue cause over a decade ago are now mostly working stiffs with kids of their own. It's a new generation of fans that the Crue have turned to for support, and those fans—reared on the likes of Guns N' Roses and Pearl Jam—have approached the Crue with caution. For his part, Sixx feels that what he's termed the "getting to know each other again." period was a much-needed reacquaintance that will only serve to strengthen the band's link with their fans. As the Motley men have



I like it when the songs really are out there, when they explore some unusual areas lyrically and musically. I tried my hardest to cross over to that side in the past with songs like *Girls*, *Girls*, *Girls*, where there was kind of a summertime rock and roll vibe, but at the same time there was something clever going on lyrically. So for me, the chance to write the kind of songs that are on **Motley Crue**, to really go where my heart wanted to go, is a great blessing."

Still, a number of key questions regarding Sixx' latest artistic attempts beg to be answered. Does the fact that the band's new album has so far failed to attain the stellar commercial heights attained by such multi-platinum predecessors as **Dr.**

and it's a lot like what we're doing right now. It's just that the voice didn't have those earth tones that allowed us to sound this aggressive. What we did on our earlier albums was the best we could do at the time, with the set of people that we had and the set of circumstances we were working under. That's why this record is so exciting. I think a lot of the fans felt that **Dr. Feelgood** was *it*. There was no better that band, with those four people, was gonna be. But with John in the band, all bets are off. Now we're just scratching the surface of our potential."

Yet it's a different world out there than the one Motley Crue fondly remembers from 1991— let alone 1984. The Los Angeles music scene that they gave life to returned to the road for the first time in four years, they've discovered that their following is still huge, and still as rabid as ever

"We've seen some familiar faces, and a lot of new faces," Sixx said. "That's great; it's the way it should be, I'd feel like crap if the only people who turned out to see us were 30-year-olds who first saw us ten years ago. We need the kids. We want the kids. We've dealt with them enough while we were making this record, and while we've been on the road to know that we're giving them something very exciting. This ain't the Motley Crue their older brothers and sisters listened to. This is a new band, and we're rocking harder and better than ever."

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ATOMIC OPERA

A RAK BREED

BY MATT MCCORMICK

s hard as rock bands try to create a unique persona, somehow or another it usually seems that they emerge from similar cookie cutters. All it takes is for one Led Zeppelin, Motley Crue or Pearl Jam to come along before a whole generation of rock and roll individualists change their hair and their dress in order to fit in. How ironic that those who seemingly strive so hard to stand out, usually end up fitting right in. That's why

guys are as far from being the latest Pearl Jam clone as you can get. But if you take 'em for granted, you're missing out on some kick ass rock and roll.

"Don't judge us just by the way we look," Hart said. "That is, unless you want to. This band, and especially our music, is very open to interpretation, but that's no different from most other things. Any two people will interpret the same painting in different ways. In fact the same person may change his mind about what the painting means on different days. Music shouldn't be interpreted any differently. I like for people to think for themselves."

From their strong western influence, to the metallic ring of Marshall's guitar attack, to the harmonies that fill many of certainly run across enough of 'em in clubs around the country to know that they're out there. People react to us in strange ways because our music tends to hit 'em on two different levels. At first they get off on the energy and the sound. Then later on, after they've heard a song three or four times they start to relate to it in a different way. For instance, you may think a song like Joyride is about high school pranks and stealing cars. But after you listen, you may see that it's more about the ride of life—like trying to figure out what we're all doing here."

The roots of Atomic Opera stretch back two years to when Hart moved to Texas from southern Missouri. He soon encountered then-17 year old Marshall who bedazzled Hart with his array of guitar licks. With the addition of Poindexter and Velasco the band's lineup was com-



when a band comes along that doesn't seem to give a damn about the way the "rules" of '90s rock are played, and don't give a damn about the way a hard rockin' band is supposed to look, sound or act, you've almost got to give 'em a little extra notice.

Atomic Opera are a tough band to figure out. Everything about them—from their name, to their appearance, to their varied musical styles—seems to simultaneously contrast and conflict with what one might imagine. That's exactly the way this Texas-based quartet want it. In fact, at times guitarist/vocalist Frank Hart, guitarist Jonathan Marshall, drummer Mark Poindexter and bassist Jonas Velasco seem to almost go out of their way to present a guise that will lead anyone who seeks "the truth" about Atomic Opera a little off the beaten track. As proven on their debut album, For Madmen Only, these

"Don't judge us by the way we look."

their songs, Atomic Opera is a band that has seemingly taken the rock and roll rule book and tuned it inside out. From the high spirits of Jovride to the ominous tones of Justice, these guys have effectively proven that one need not depend on radio-friendly pop formulas or alternative/college psycho babble in order to make intriguing music. Already their sound has drawn favorable comparisons to that of another Texas-based unit, King's X, (with whom Atomic Opera share a manager). But, the big question remains; is there a market out there for the brand of hard-charging rock played by Atomic Opera?

"I think there must be people who will like what we do," Hart said. "Hell, we've

plete, and the group soon hit the notoriously rough Houston club circuit— a circuit where they eat cactus for breakfast and spit out the spins at bands that aren't up to snuff. But Atomic Opera never had to worry about negative attitudes. From Day One they were a hit, soon attracting the attention of Derek Shulman, the legendary record company honcho responsible for signing the likes of Bon Jovi and Cinderella. As it happened, Shulman was launching his own record label, and he wanted Atomic Opera to be among his first signings.

"It was really strange the way we got signed," Hart said. "The night Derek came down, the club we were playing had a bit of a ruckus, and the power went off half way through our set. We figured we had blown it big time, but the next day, we had our deal. Sometimes it's just as important to be lucky as good."

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EPIDEMIC EXIT PARADISE*





HP: Ed, we hate to tell you this, but you still haven't told us where the band's name comes from.

ER: Oh yeah! (laughs) It actually comes from a book I was reading at the time. Ayn Rand's The Fountainhead. In there, there's a reference to mankind being a "collective soul." It was just something that struck me as sounding good and being very correct— we are all a collective soul. Of course, our manager hated the name— he figured we'd get pegged as some sort of soul music compilation and never even get listened to. But my logic was that the term "soul music" hasn't been used since the '70s, so I felt we were pretty safe in using the word "soul." Actually, we were all still trying to come up with another name right up until the time we got signed. But Collective Soul was the only name we all could agree on.

"Collective Soul is the only name we all could agree on."

HP: Has the success the album has enjoyed come as a surprise to you?

ER: I think the word would be more "shock" than "surprise". As I said, these songs weren't even written for an album. We weren't even a band. So do you think we're surprised? I mean I'm almost 30 years old, so it's not like I'm some kid who just got a break. I've worked at this for a long time and I assumed I had gone as far as I could as a performer. That's why I had turned my attention to writing. I always figured there was plenty of need for good songs, and I could supply them to whoever needed 'em or wanted 'em. But I'm not complaining. This is all like a dream.

HP: The song *Shine* was an MTV staple for much of the spring. Do you think that airplay was the reason the album soared up the charts?

ER: It certainly didn't hurt us. It's funny in that *Shine* was the very first song I wrote for the demo tape that I did. And that's the song that really opened up a lot of doors for us. It was the song that radio first caught onto before we were signed, it was the song that convinced the label to sign us, and it was the song that allowed us to get a bit of success. That's a lot for a little song about dealing with heart-felt emotions.

HP: As of late, it's been so difficult for hard rock bands to get much media attention— especially at MTV. Why do you think you've been so lucky?

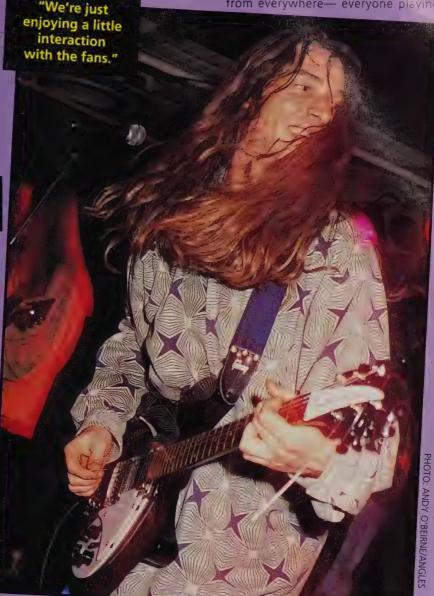
ER: I think a lot of it has to do with how

hard the label's been working for us. They've done an amazing job. When you consider that we were more than happy to sell 16,000 copies of the album, to see it selling hundred of thousands of copies is really a little overwhelming.

that long, so it's still a feelling out process for us.

HP: We can't help but notice that you've got no less than three guitars in your lineup. Isn't that overkill?

ER: We like having guitars coming at you from everywhere— everyone playing



HP: You've been playing in clubs on your own rather than opening up arena shows for a major headliner. Why? ER: There's time for the big halls later on. Right now we're just enjoying going on stage in the smaller places and interacting with the fans. The biggest show we've played so far was for about 2,000 people in Buffalo. I think we'd be scared to death if we had to play a bigger place right now. You've got to remember that we haven't been together as a band for

rhythm and everyone playing lead. It's fun. It really creates a great sound on stage. We keep everyone busy up there, and everyone guessing down in the crowd. They're never sure exactly who is playing what unless they watch real close. But we're just having fun, and we think that comes across in our music and in our shows. Collective Soul is just about five guys working together to make good music that everyone can enjoy.

ALL TOGETHER NOW





































































































































































SEPULTURA



























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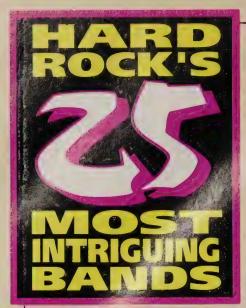
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ben Hit Parader started assembling this special Hard Rock's 25 Most Intriguing Bands article, we were astonished by the number of new, exciting groups that found their way into our listings. Who says hard rock is dead? Sure some of the old faves from the '80s have fallen unceremoniously by the way-side. But in their place have come a new generation of bands that have not only drawn upon hard rock's long and glorious history for their inspiration, but have employed exciting new musical elements as well. But let's not for one second forget that many of rock's "old guard" - groups that have been around for 20 years or more, are also continuing to add much to music's legacy in 1994. So here is our salute to the 25 bands that are contributing the most to the hard rock form as the summer of 1994 draws to a close.

- 1. **PEARL JAM** These Seattle rockers have been absent from the tour trail for most of the year. But with their second album, **Vs.** already past the quintuple platinum sales plateau, and a new disc on the way, Eddie Vedder and his boys remain the single most influential, popular and successful band of the era.
- 2. **SOUNDGARDEN** The amazing response afforded this quartet's latest effort, **Superunknown**, has catapulted them to superstar status. Their rich blending of Sabbath-like guitar riffs and Beatle-esque harmonies make them unique within the rock world.
- 3. **STONE TEMPLE PILOTS** With the release of their second album, **Purple**, these San Diego natives have solidified

- the foothold on stardom established by the chart-topping status of their debut disc, **Core**.
- 4. **METALLICA** Despite the fact that they approached 1994 as a period of "rest", the year has turned into yet another triumph for Metallica with their **Binge & Purge** boxed set setting sales records and their national tour packing arenas
- 5. PANTERA These Texas-based cowboys from hell have come a long way in a big hurry, with their latest album, Far Beyond Driven, attaining the lofty status of debuting at Number One in the sales charts.

Aerosmith: Still rollin' along.



THARY DASW WAD-W JWADWR



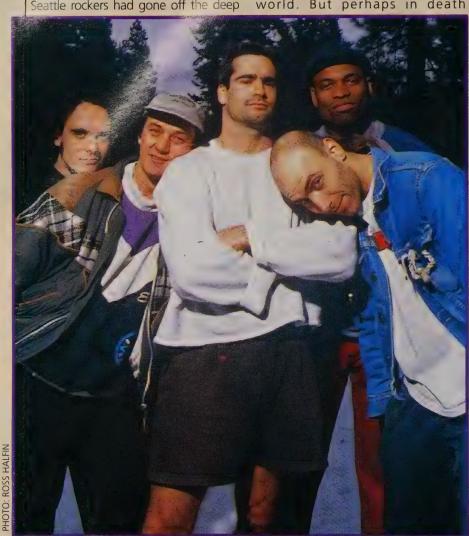
6. AEROSMITH Like the proverbial train that kept a'rolling, Aerosmith just keep chugging along. Their most recent creation, Get A Grip, has emerged as one of the most successful albums of their 22 year career.

7 ALICE IN CHAINS When Alice In Chains released their EP, Jar Of Flies, some so-called experts thought these Seattle rockers had gone off the deep

Pearl Jam remain the single most influential, popular and successful band of the era.

9. NIRVANA The tragic death of Kurt Cobian in April sent shock waves throughout the music world. But perhaps in death

- 11. TOOL Few bands have used the visual medium of MTV with more style and aplomb than Tool. Their haunting images perfectly reflect the bizarre lyrical themes presented on their hit album, Undertow.
- 12. WHITE ZOMBIE Who would have guessed that this band of self-admitted "lunatics" from New York would emerge as one of 1994's major success stories? But with the platinum certification of La Sexorcisto: Devil Music Vol. 1 (some two years after its release), White Zombie have hit the big time.
- 13. OZZY OSBOURNE Whether he likes it or not, the Oz remains a newsmaker. He started the year by cancelling his tour with Black Sabbath and proclaiming his retirement. But by midsummer, he was putting together a new band, and completing work on his latest LP, X-Ray.
- 14. MEGADETH Dave Mustaine remains one of the most vital, powerful and engrossing figures on the contemporary hard rock scene. His 99 Ways To Die rated as a hard rock radio staple throughout the year's first half.
- 15. NINE INCH NAILS With the release of The Downward Spiral major things were predicted for Nine Inch Nails. While Trent Reznor's vision may have not quite matched the commercial aspirations hoped for, it remains one of the year's most compelling discs.
- 16. CANDLEBOX Starting out life as yet another Seattle band— and one signed to Madonna's new label, no less- seemed like a kiss of death for Candlebox. These rockers quickly turned things around through the strength of the brilliant music presented on their self-titled debut.
- 17. SEPULTURA Few bands play with the sheer ferocity of these Brazilian bashers. Though some of their longbashers. Though some of their long-time fans believed that Sepultura "sold out" a bit on their latest release, **Chaos A.D.**, the disc remains one of the year's most savremains one of the year's most savagely aggressive efforts.



Rollins Band: Making their mark in '94.

end. Two million copies later, it seems like these eclectic rockers are having the last laugh.

8. GUNS N' ROSES They've been laying surprisingly low for the last six months, but even in a quiet period, the influence exerted by Guns N' Roses is still pervasive. Axl Rose and the boys remain the single most dynamic band of their time.

Cobain's dark words and powerful music will serve to warn a generation about the dangers of drug abuse.

10. DANZIG Many believed that Glenn Danzig would forever remain nothing more than a cult figure; an artist appreciated by no more than a select few. But with the success of their Thrall-Demonsweat live collection. Glenn and his dark rockers have entered metal's upper strata.

S DAYE SUNTAIN HIT PARADER



Danzig: One of the year's surprise success stories.

18. RAGE AGAINST THE MACHINE BY blending together a variety of distinctly diverse musical elements on their self-titled debut album, Rage Against The Machine established themselves as one of 1994's most promising cutting-edge hard rock acts.

19. MOTLEY CRUE No one can deny that the sales of the Crue's long-awaited album, Motley Crue, were somewhat disappointing. But with new vocalist John Corabi aboard, the Motley men boldly ventured into new musical terrain, and deserve our applause for their evolutionary—if not revolutionary—efforts.

20. ROLLINS BAND Henry Rollins has long enjoyed his status as hard rock's poet laureate. But now, with the success of his latest album, Weight, this heavy-thinking, heavy-rocking tough guy has a bigger audience than even he ever could have dreamed.

21. **RUSH** There's no audience in rock more loval than those who follow Rush. With the success of their latest release, Counterparts, this legendary Canadian power trio has reached new heights in terms of both musical inspiration and fan dedication.

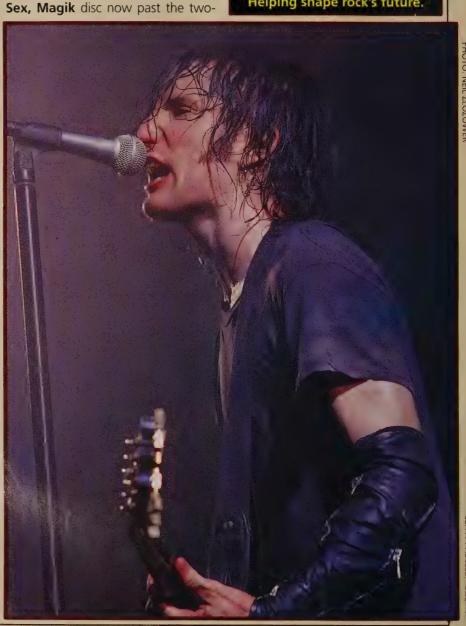
22. CRY OF LOVE Listening to the music contained on Cry Of Love's debut disc, Brother, it's hard not to have your mind wander back to rock's halcyon days, when blues/rock giants like Humble Pie and Free ruled the rock roost. This is music with soul to spare.

23. RED HOT CHILL PEPPERS In both style and substance, the Red Hot Chili Peppers continue to influence a generation of bands as few groups have done before. With their Blood, Sugar, million sales level, the sky's now the limit for this unconventional quartet.

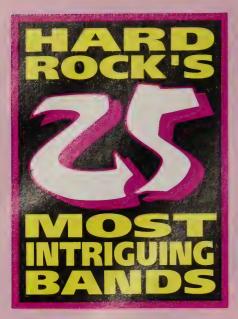
24. KISS Who else would release a "tribute" album to themselves while they were still alive and well? But with the success of Kiss My Ass, Kiss have regained their commercial momentum. and are taking dead aim at the top by year's end.

25. LED ZEPPELIN They haven't released an album, toured or even existed for 15 years. But whenever word of a possible Zep reunion hits the rock wires, there's still no hotter story. Will they reform or won't they? Only time will tell.

Nine Inch Nail's Trent Reznor: Helping shape rock's future.



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HANGIN' OUT WITH WHITE ZOMBIE

Sean: "I love seeing the ways the guys react."

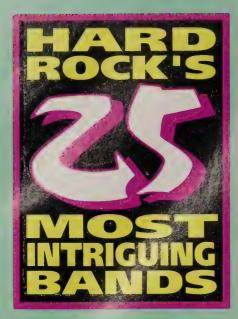
hite Zombie came out of nowhere to surge % the top. Their album, La Sexorcisto: Devil Music, Vol. 1, was virtually dead and forgotten earlier this year when it made a resurgence that was nothing short of astonishing. Aided by everyone from Beavis & Butt-Head to the folks at Geffen Records, these New York metal merchants emerged as one of the year's most shocking success stories.

> J: "We keep having strange things happen to us on the road."



PHOTO: ANDY O'BEIRNE/ANGLES





hat do you do if you're one of rock's most successful bands and you've got a few weeks between tours on your hands with nothing particularly important to do? Do you venture to Tahiti to catch up on a little rest and relaxation? Do you go underground to regain your sanity and escape the harsh glare of the media spotlight? Well, if you're Pearl Jam, you do what comes most naturally, you venture into a recording studio to make some new music. Yup, that's what the Jam masters did for fun. It didn't seem to matter that their latest LP, Vs., was still nestled at the top of the charts, or that the next leg of their world tour was only weeks away. When vocalist Eddie Vedder, guitarists Mike McCready and Stone Gossard, bassist Jeff Ament and drummer Dave Abbruzzese discovered that their calendar was relatively clear, they managed to squeeze a few wellspent weeks in the studio into their hectic schedule, and the results, while perhaps not enough music to make a full album will soon be upon us.

"We're musicians," Ament explained. "We have our personal interests and hobbies, but I think the thing we'd all most like to do is make music. When we have the chance to do that, we'll take it."

In an era when bands frequently take two or even three years between releases, Pearl Jam's studio proficiency has caught many industry pundits by surprise. Some even felt that the two-year gap that separated the band's first release, **Ten**, from **Vs.** threatened to "overexpose" these Seattle rockers at a critical juncture of their still-burgeoning career. The band wanted to hear none of that. They've never played by so-called industry "rules", and they're the first to admit that they wouldn't follow those rules even if they knew them. Pearl Jam have made a career— and a very successful one

EARL

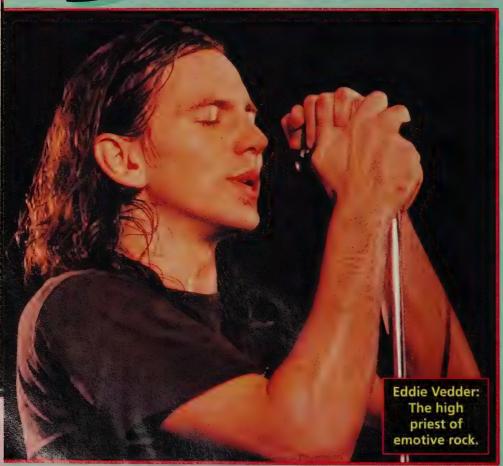
RL GRACE UNDER PRESSURE

BY HARLAN WITHERSPOON

at that— out of doing things their own way. So when it came to releasing a new record less than a year after the appearance of **Vs.**, the decision wasn't a difficult one for either the band or their extremely excited record label.

"We were caught a little off guard when we first heard about the new material," said a spokesperson for the band's label, Epic Records. "Who could have imagined that they would be ready to record new songs so quickly? But then, we've all learned to expect the unexpected from Pearl Jam. We're absolutely thrilled to know that we'll have new product in the stores by late summer."

It's not hard to understand the label's enthusiasm. Considering that Pearl Jam's first two albums have already sold a combined total of over 10 million copies, their already bulging corporate coffers seem destined for yet another massive cash injection as soon as the group's new disc is released. It seems almost irrelevant that the new material is considerably different in both tone and style than anything the band has done before. Pearl Jam's fans seem ready and willing to gobble up everything this incredibly talented Seattle quintet put forth. Heck, if the band ever decides to release a disc of Vedder doing nothing more than reading random names from a phonebook,



multi-platinum certification is still a virtual certainty.

"We enjoy experimenting— taking some chances," Gossard said. "I think the fans will accept that from us. But that's not what motivates us. We just want to push ourselves a little, just to see what we can come up with. That's the fun...the challenge."

It's been speculated that one of the reasons that Pearl Jam has had a little extra time on their hands is that they've streamlined their musical operations perhaps better than any other band on the planet. Such "minor" distractions as creating music

that would create additional sponsorship dollars for Pearl Jam. The band simply wanted to do something for the fans. Their actions may often be misunderstood,

and their uncooperative nature (at least with the media) has made them unwitting targets for a wide variety of critics. But the bottom line is

that Pearl Jam live for their music and nothing else. Fast cars, loose women, big bucks— you can keep 'em all as far as these guys are concerned. Just give 'em a Pearl Jam— it's not something they necessarily wanted."

Whether they wanted it or not, massive success certainly has become Pearl Jam's

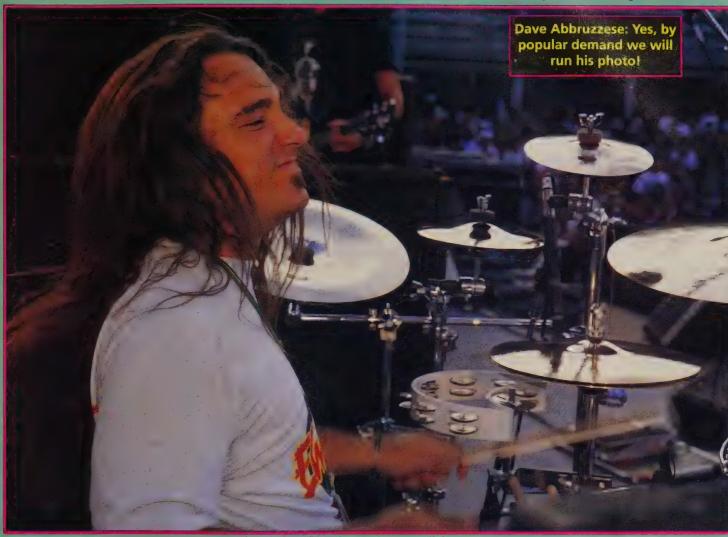
"When we have the

chance to make music,

we'll take it."

destiny. While they have had troubles in dealing with the fame that's accompanied their rapid ascension up the rock ladder, they've

begun to come to grips with what rock stardom really means. Pearl Jam has thankfully come to the realization that success doesn't naturally mean the losing of one's



videos or conducting media interviews have been virtually eliminated from the group's itinerary. When they want to reach their legion of supporters, they simply throw a live concert onto the satellite airwaves, as they did during an Atlanta performance last April, allowing any and all stations capable of picking up the signal to broadcast the show free of charge. "It was something we wanted to do," Gossard said. "It sounded like a good way of reaching people."

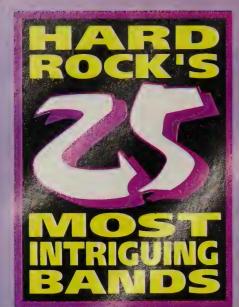
There was no desire to milk various stations to pay exorbitant fees for "exclusive" rights to play this radio broadcast (which was estimated to be heard by over two million fans from coast to coast), nor was their interest in setting up an advertising link

stage, or a recording studio, and then just leave 'em alone.

"They are truly a unique band made up of unique individuals," a band confidant explained. "So much has been written about them, and so much has been speculated, that some of the truth has become lost. I think it's hard for people to accept that there really is a band that isn't just doing it for the money, or for the fame. The truth is that if they weren't so successful, they'd still be making the same music and releasing it themselves, if they had to. They'd be playing in little clubs, and performing with just as much passion as if they were playing in front of 10,000 fans. Success is something that just happened to

musical identity and the commercialization of their artistic ideals. Perhaps it's taken a little extra creative effort to come up with special ways of allowing their artistry to flourish, but as their new disc proves, it's become obvious to anyone with ears that Pearl Jam has succeeded. They stand virtually alone as a band that can call their own shots, and it's a safe bet that they're not the kind of musicians to ever abuse that privilege.

"We care so much about the music we make," Ament said. "We're so careful about what we let people hear. If we don't feel it's good enough, we'll never let it out. It's a matter of pride, and that's something we have a lot of in Pearl Jam."



cott Weiland lay sprawled on the couch in his spacious suite in Los Angeles' notorious rock hangout, the Sunset Marquis. Outside, it was a typically beautiful SoCal daysunny, blues skies, high in the mid-70s. Inside the atmosphere was decidedly darker. Weiland wasn't feeling well. He was pale, his head ached and his nose was running faster than horses at the Kentucky Derby. Yet, the lead singer of the Stone Temple Pilots knew he had a job to do So he downed a pot of tea, ate some fruit, and got ready to face the inquisition presented by reporters just dying to know every juicy detail concerning the recording of STP's new album, Purple. Weiland knew the band had created a brilliant album, one even better than their multi-platinum debut, Core though he was a little too modest to come right out and say it. But he also knew that the press would only be too happy to take some pot shots at the band. When we had our chance to talk to him, he was certainly ready for anything.

SW: On the last album we had a collection of songs written over a wide period of time. For this album, most of the words were written while we were putting the songs together during our recording in Atlanta. During that time I was trying to put down words that captured my emotions, so many of the other experiences we had—especially those on the road—really didn't figure into what I was thinking. These songs really capture my feelings during a brief, highly emotional period in my life.

HP: Musically, this album seems a little more commercially-oriented than the first one. Was that intentional?

SW: I don't know if it is intentional, and I don't know if it is even more commercial. There is a lot of experimentation going on here while on the last album we were more tied into the big guitar sound. This time, we only gave thought to getting away from

voice because it fit the music. It was angrier music, and I was pissed off at the world. This time, I've become a little more introspective, and while there were some happy times and some unhappy times while making this record, I guess I just approached the whole recording process in a different way.

HP: You've mentioned "unhappiness" a few times now. Are there problems within the band?

SW: I won't lie to you and say that everything went along totally smoothly this time, but I believe that we've gotten ourselves back to where we should be both musically and as people. There was some tension, but hopefully this band can stay together as friends for many years to come.

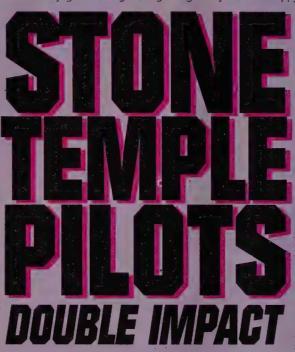
HP: It seems rather strange that a band that's sold over three million records shouldn't be happy as pigs in a mud pile.

SW: We've come to realize that the whole key to rock and roll is just to stay alive. But when you get forced and pushed into certain areas, it's just not what you want to deal with. The whole thing gets a little tainted when things get big. It's not as pure as when you were working in clubs for \$50 a night. You can feel trapped. But on the other hand, when you're successful, you can feel the freedom to create things from your heart and have control over everything. On a musical level that's a wonderful thing. We went into the studio this time with an attitude that we could do whatever we want-

ed, and that was great. **HP:** Has your success taken the edge off of your music?

SW: I don't think so at all. If anything, there's more tension in the songs—which reflects what was going on within the band—than before. The edge we now have is reflected inward to some extent. We're very much in

touch with our emotions. As an example, I'm now engaged to get married to my girl-



BY ANDY SECHER

"There was some tension in the band while we were making this album."

Hit Parader: How would you compare and contrast the two albums you've made?

Scott Weiland: This album was more satisfying to me because it's a lot more personal. It's brutally honest about what we were going through as a band as we were making the record. We had quite a bit of tension going on as we were recording, but there were many elements of positive hope in the songs. But this album is more than just a collection of songs. When I listen to them, it brings to mind the experiences we had while making the record. There are a number of reoccurring themes in the songs— more so than on the first album.

HP: Are all the varied experiences you've had over the last year reflected in the new songs?

what might be considered typical. Dean wasn't using his big wall of amps this time—he was using small '60s amps and other things he's been collecting. So he got away from what people might have expected from us. It sounds different, and to my ears it's more raw than the first one. So I don't know if you can call it more commercial. A song like Vaseline hopefully has commercial potential, but I don't think anyone would look at it as your classic hit single.

HP: Your vocal style shows a great deal of variety on **Purple**. Was that something you worked on developing?

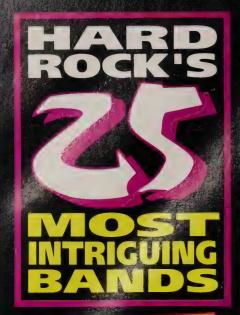
SW: Because of the fact that the lyrical content was a little different this time, that might be true. Last time I used a throaty type of

friend, so that fills me with wonderful feelings. On the other hand, I was filled with some frustrations from other sources. They all came out in the music.

HP: On **Core** you touched on a lot of worldly issues. This time it seems like you've left those alone.

SW: I got away from thinking about the outside world as much as I had. Maybe I became jaded or cynical, I don't know. But it just seemed like the songs I wanted to write this time— the ones I had to write— all came from a much more introspective, personal side. But I think the songs this time are a stronger collection. We're all very proud of what we've done on **Purple**. It's the next step forward for Stone Temple Pilots.





o say that Kiss has never played by the rules may rank as one of the year's greatest understatements. Throughout their 22 year career, these legendary New York metal merchants have continually revised the ol' rock and roll rule book to best suit their own unique needs. Never tell Paul Stanley or Gene Simmons that something can't or shouldn't be done— that's just what these two like to hear. Going against the grain has always been Kiss' trademark, from their early days as rock's costumed kings of outrage to today where their new Kiss My Ass "tribute" album has once again redefined what a tribute album is supposed to be. While most artists wait for retirement— or even death— before having those they've influenced to pay homage, Gene and Paul figured why wait? Kiss is still alive and well, so why not allow a diverse collection of musicians- ranging from soul legend Stevie Wonder to country sensation Garth Brooks to mosh master Anthrax— take a turn at recording their favorite all-time Kiss Klassics. As we discovered during this recent talk with the always-informative Stanley and Simmons, Kiss My Ass is the album that once again breaks every rule in the book— and nothing could make these legendary metal masters prouder.

Hit Parader: Where did the idea of a project like **Kiss My Ass** begin?

Gene Simmons: It started very slowly. Over the years you just keep reading in various magazines, and especially Hit Parader, about how influential Kiss has been on so many other bands and musicians. But it seemed that it was something more than just an influence, but a complete direction that we gave their lives. Then a few years ago, some fans put together a bootleg album with bands like Nirvana playing our songs. That's what really started it Paul and Ljust felt that we should do one ourselves; pick a select group of musicians from all

over the place and have them do their version of a Kiss song. We contacted some of the artists, but most of them contacted us. It's only a shame that we couldn't use everyone who wanted to be part of this project.

Paul Stanley: After all these years, it still amazed us to see the record label politics that went on which prevented certain bands from participating. You'd think that most labels would welcome the chance to get their bands involved in a project like this, but those guys in the offices who only worry about the bottom line still don't have a clue. I won't mention some of the bands that were dying to play on this album and were stopped by their labels, but trust me, you'd be amazed.

phonic version of *Black Diamond* which is actually the way I originally planned the song to be when I first wrote it.

HP: You've now had a live album and a tribute album out back-to-back. When can we expect the next new studio Kiss album? PS: We're working on it, and things are sounding great. I'm very focused on it, and so is Gene. In fact, he's more focused on it than on any record we've done in the last 15 years! The extra time has really been put to good use. We've been able to really get a grip on what we want to present and work on songs until they're just right. I know for a fact that we've gone into the studio with the strongest collection of songs we've ever

NECESSARY ROUGHNESS

HP: Don't most artists wait until they're out of music or dead before doing a tribute album?

GS: That's true. The tribute albums that are out there- Hendrix, the Eagles- are celebrating careers that are over. Those records had people faithfully presenting carbon copy versions of rock classics. The people who played on Kiss My Ass felt free to do whatever they wanted- and they did Those bands didn't want to compete with the originals— they didn't want to compete with Kiss. We're still around to play those songs the way we play them. I think everyone knows quite well that we're not going anywhere! That's one of the reasons we wanted to do it. Who else but Kiss would do an album like this when we're still at the peak of our powers? The whole record goes against the grain. It's far from a safe record. We've had people ask us why we included people like Garth Brooks and Stevie Wonder. Our answer is, why not? It was great to go down to Nashville and have Kiss serve as Garth's back-up band on Hard Luck Woman. We turned the making of this album into a party, so why shouldn't we be around to enjoy it?

PS: Anyway, I think being dead is too heavy a price to pay to have people play your music. Music, especially rock and roll, has always been about being alive and having fun. This was a fun album for us to be involved with, and we think it's a fun album for the fans to listen to. They get a real different perspective on things hearing a sym-

BY ROB ANDREWS

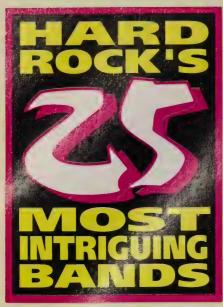
had—and that's a pretty impressive notion. **GS:** Kiss is a very strong band at the moment. With Eric Singer and Bruce Kulick aboard, we're probably more cohesive and talented right now than at any time in our history and I don't say that to ruffle the feathers of anyone. I'm very aware of the opinions that many fans have, and I certainly respect those opinions. But I'm entitled to my opinion too, and I say that this is the strongest lineup Kiss has ever had. You're going to hear what I mean on this next album.

HP: Has the weight of being "rock gods" ever become a burden?

GS: There have always been some people who just weren't cut out to be in the spotlight. I can't say that's ever been true for us. We've loved being the center of attention, and we still do.

PS: From a fame point of view, it never gets tiring. We work to make it fun. From a musical point of view, it can be a bit of a burden because every time you go to make new music, you have an incredible legacy to live up to. We know that. There have been things we've written and recorded that I thought were amazing. Then a year or so later I listen to them again and think that they're not as good as I thought. That's just part of being creative. You live with the pressure of always trying to top yourself. If you stop trying to do that, you might as well give up.



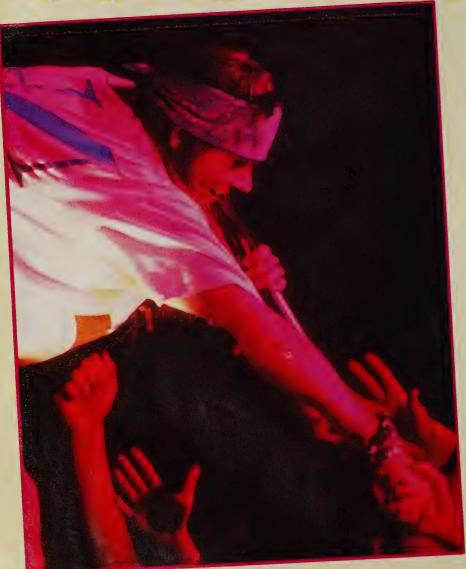


es rock fans, as you may know, we here at Hit Parader longago settled our differences with Guns N' Roses vocalist Axl Rose. For quite a while during the early '90s Axl made no secret of his disdain for us, and quite honestly, we weren't that nuts about him either. But being the level-headed people that we are, we took the time to talk our problems out. We discussed 'em in detail and reached an understanding of sorts. We agreed not to take too many idle shots at ol' Axl, and he agreed not to be so sensitive in return. With that in mind, however, the latest gossip about Mr. Rose's off stage activities is so juicy, so gosh darn tasty that we just can't resist sharing some of it with you. We can hear the phone ringing right now. When we answer it, there'll be Axl or one of his many confidants,

chastising us for revealing some "secrets" about his life. Ahh...what the heck.

Here's the scoop; apparently Axl is involved in some bizarre legal game of double jeopardy these days, spending time in court battling against both his former girlfriend, supermodel Stephanie Seymour and his ex-wife, Erin Everly. It's not like Rose is a stranger to the court room— over the years he's spent more than his share of time in front of a judge, either initiating various legal actions or being on the receiving end of the judicial system. But this time, it's a little different. This is not some business-oriented case that Rose has initiated, nor is it some riot-related matter that he's being tried for. This time it's a matter of the heart, and that's what makes it so very interesting.

GUNS N' ROSES



"Axl is handling this situation fairly well," a friend said. "It's not easy, especially the situation with Erin, but he's a tough guy when he needs to be. I don't think he's enjoying what's being said about him. He feels like a

Axl presses the flesh.

victim, but he'll come through this and be stronger than ever."

The "situation" with Erin is a most intriguing one. She filed a million dollar suit against her former husband last spring, claiming that she was forced to suffer through both physical and mental abuse throughout their brief marriage. In various court statements, Everly indicated that Rose forced her to try heroin, going so far as to actually inject the drug into her system against her will. He also is alleged to have beaten her on a number of occasions as well as trying to coerce her into indulging in group sex. When she refused, Everly's court statements indicate that Rose would supposedly become violent. Of course, this is her contention. Axl's legal staff certainly presented an entirely different twist on this relationship. While no one will deny that during their brief marriage there were more downs than ups, it will be fascinating to see if a jury eventually decides that Everly is correct in her harsh assessment of Rose, or merely, as some contend, a "gold digger" out to take her ex to the proverbial cleaners.

"Axl is really confused about this whole mess," another source close to the scene revealed. "His relationship

with Erin ended a long time ago. They haven't been married for three years. Why would anyone who supposedly suffered through as difficult a time as she did wait so long to press charges? She didn't even discuss these things during the divorce! It just doesn't make sense. It seems like a ploy to wring a few extra bucks out of what has been a painful situation for everyone involved."

The court-supplied answer as to why Everly waited so long to file her suit has many tongues in the rock world wagging. Supposedly (and we do stress that this is her story) she waited three years to take legal action because she was scared that Rose would order a "hit" on her if she went public with her scandalous claims. Only now has she grown confident enough to throw aside these supposed

brief marriage. As the old saying goes, there's a fine line between love and hate, and it seems like that line has been crossed here.

"Axl has had some very interesting relationships with women," his publicist said. "But from what I know, he's

"Axl will always speak out when necessary."

the one who's always loyal and dedicated. I can't say the same about some of the people he's dealt with recently."

In the case of Rose's dealing with his recent girlfriend, Stephanie Seymour, the legal situation is somewhat reversed. In this case, it's Axl who has

initiated the legal actions, trying to get back an expensive engagement ring he gave to Seymour just prior to finding out that the beautiful *Victoria's Secret* model was pregnant— with somebody else's child! It's known that Seymour doesn't particularly even want to keep Rose's ring, and she certainly doesn't need the money that the bauble could bring at a pawn shop. This is a case where she simply wants to annoy her former beau— and she's done a damn good job of it.

"I've learned a lot about people over the years," Rose stated. "Some of those things are good and some aren't. I'm the kind of guy who would like nothing more than to get away from it all with someone I care about and just be in a place where nobody knows who I am. I just wonder if

that'll ever be possible."

TO HELL AND BACK

threats on her life to air her grievances. While such talk of death threats seems more than a little preposterous, evidently legal authorities are taking it seriously. We all know that Rose wasn't the most stable of personalities, and before his well-publicized

Axl & Slash: Has Slash grown tired of waiting for Axl to get to work?

treatment for depression a few years ago he was liable to say and do just about anything. But to think that one of the most public figures in the music world would seriously threaten anyone's life is more than slightly ludicrous.

"Axl has gotten much more used to all of this," his friend said. "But he'll never accept it. When he thinks he's been wronged, whether it is by the media, or a former friend he'll speak his mind. But I know him fairly well, and even when he was a lot wilder than he is now, he was never a particularly violent guy."

There's no question that in past years, when Rose admittedly imbibed on more than a healthy amount of various substances (both legal and illegal), his moods would often swing in an instant, transforming him from a smiling, fun-loving guy to a moody, angry monster in a matter of seconds. Today, thanks to a supply of prescribed medication, Rose's personality and disposition have regulated. But that hasn't stopped Everly from claiming that Rose believed he was possessed by "devils" during their



hris Cornell isn't exactly your run-of-the-mill Rock God. Yeah, he's got a voice that can stop a charging rhino at 30 paces, and when he chooses to lop off his mane of black hair he even has "pin up boy" looks. But there's a lot more to Soundgarden's front man than that. This guy's a deep thinker, someone who obviously cares a great deal about the music medium and has given careful consideration to why certain things happen, and certain things don't, within the rock realm. Recently we sat down with Cornell to discuss not only the chart topping stas of Soundgarden's new album, Superunknown, but also his views on the curent state of rock and roll.

Hit Parader: It seems as if bands are coming and going on the rock scene faster than ever before. Do you think that's healthy?

Chris Cornell: There's no question that a lot of bands suffer from burnout real fast these days. But it's not their fault. It's not like they've toured the world for a year, played their hearts out and then decided that they needed to rest. Because of the availability of rock in everyone's home, due to radio and especially MTV, the demand for new bands grows all the time. The fans get tired very quickly of seeing the same four minute videos over and over again. Sometimes it seems that the record labels market rock and roll bands the same way that they would market beer or cars.

HP: Is that kind of marketing something you find yourself fighting against?

CC: I don't know if we're big enough to really fight against it. If we decide not to do videos or talk to



BY KEITH **HUGHES**



HIT PARADER



the press, we're really only hurting ourselves. When it gets to be a situation like Pearl Jam has found themselves in, then I understand their reluctance to jump in and kind of feed the frenzy. Some people have interpreted their actions as an attempt to be difficult, but that's not it. I think it's more where they're aware of how fast things can get out of control, especially if you're being called the biggest band in the world. Suddenly people who thought you were cool are turning their backs on you because you're so overexposed. It's becoming really hard to have a long, successful career in music anymore because of the overexposure and the incredible burnout rate.

HP: Is a long career the ultimate goal for Soundgarden?

CC: Yeah, that's very important to us—and, I assume, to most bands. We're doing this for the music, not to make millions of dollars. If you care about your music, you want to leave behind a legacy that people can look back on and appreciate. That's tough to do when there's so much pressure on you that a lot of very successful young bands can't handle it much beyond two or three albums. We've been lucky in that we've had a nice, slow build to where we are today. We've been together since 1987, so I think we're ready for just about anything that's thrown our way.

HP: Ironically, your first video from **Superunknown**, *Spoonman*, has been played continually on MTV. Are you concerned with your own overexposure?

CC: I think we were fairly smart with

Spoonman in that you really don't see us that much in the video. You see various pictures of us, but it's not quite the same as having us in your living room all the time. We're trying to maintain some degree of mystique about Soundgarden, I guess. I remember back when I was a kid, long before MTV, and the only way to see my favorite bands was to go to their concerts. It was an incredible experience. MTV has helped a lot of bands, but they've also helped rob a lot of groups of that special mystique. It's tough when you can see a great rock band on TV one second, then hit the clicker and be watching a soap opera or a sit com the next. That's what rock and roll has become for some people.

"A lot of bands these days suffer from burnout real fast."

HP: For years Soundgarden was labeled as the "ultimate Seattle band". Do you feel you may have finally outlived such a tag with this album?

CC: The whole thing that happened in Seattle, that what we viewed as just a good music scene became a national movement, caught us by surprise. We certainly were part of that scene, and the bands who were there have thankfully all stayed friendly and supportive. But I don't know if we represented anything more about Seattle than anyone else. I think we may have enough of a national following now to have outgrown that kind of classification a bit. We're still very proud to be from Seattle, but the music on

Superunknown is so diverse that I doubt anyone can label it as "Seattle music," whatever that might be. We like to confound people a little bit. The people who called us metal or grunge can't really call us those things anymore. And those that labeled us alternative, they can't call us that either.

HP: There's been such an incredible demand for tickets to your shows on this tour. It must be very rewarding to know the fans want to see you so badly.

CC: It's great. To me, the stage is where the fans and bands should interact. That's where rock and roll comes alive. All the video stuff is fine in its way, but it's very far from the heart of what rock and roll is about— especially the kind of rock and roll we play. I love it when I see kids pushing their way to the front just to be nearer to the stage. That's the way I was as a kid, and that's the kind of excitement we want to generate.

HP: Back in 1987, when you were starting out as the band's singing drummer, did you envision things getting as big and crazy as they have?

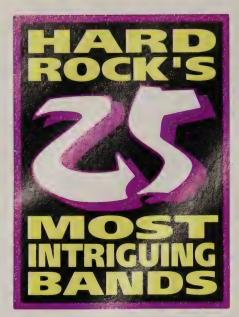
CC: It was a dream, but I don't know if any of us really could have imagined things to have happened this way. Who could have guessed that Seattle would become a music hot spot? Who could have imagined that it would be six or seven years after we started that things really started to take off for us. But I always had confidence that things would work out well. I don't say that in a cocky sense— but I have always been very confident about Soundgarden.

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ibe" is a word that seems to follow Alice In Chains around like a stray dog. Everyone even remotely connected with this Seattle-based quartet always wonders about the vibe the band is in on any given day. They wonder about the vibe being given off by lead vocalist Layne Staley. And they wonder about the vibe of the fans that pack concert halls around the world to see these platinum-selling stars. Today, as AIC completes a U.S. tour as the opening act for Metallica, the vibe around them seems to be incredibly positive. The rumors of chemical dependency, of bad blood between group members and of possible problems with their record label have been squelched for the most part, and now everything seems to be sweetness-and-light in the world of Staley, guitarist Jerry Cantrell, bassist Mike Inez and drummer Sean Kinney. Recently we sat down with Inez and Staley to discuss the band's tour with Metallica, the success of their EP, Jar Of Flies, and other AIC matters.

Hit Parader: How surprised were you by the success enjoyed by **Jar Of Flies**?

Mike Inez: I think we were all a little surprised because it wasn't supposed to be a big deal. It was one of those things where we just went into the studio because we had some ideas and a little free time. We knew it was going to be different than anything we had on our two albums, and we were never sure if the songs would ever even be released. We just did 'em, played 'em for the label, and they kind of took things from there. The moment they heard the songs, they loved 'em; perhaps that should have given us a clue that there was something really special there.

Layne Staley: We just make music for ourselves. It's nice that a lot of people have gotten into it, but that wasn't the point— especially with Jar Of Flies. If those songs had never seen the light of day, if we had just done them for ourselves, that still would have been cool with me.

HP: How mind-blowing was it when you learned it hit the charts at Number One?

MI: That was incredibly exciting. We never think about this band as a big, "top-of-the-charts" kind of band. And that was especially true considering how we made the EP. It was something that just happened—something not even planned. So to see it sitting on the top was a double surprise for everyone.

HP: There always seems to be so many rumors floating around about Alice In Chains. Do those bother you?

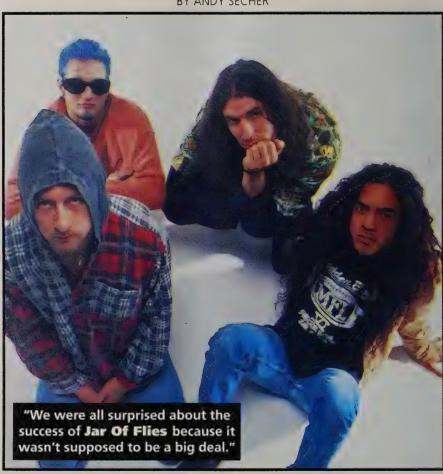
LS: They can't bother you when you don't hear 'em (laughs.) Who's passing around these rumors? Who's hearing 'em? We're not.

MI: I hear them occasionally, and they tend to be really strange. It reminds me of that game you used to play as a kid where you'd say something to one friend, and by the time it got back to you, it had gone by 20 other people and had been completely changed. That's the way it is in rock and roll sometimes. People like to talk, they like to gossip. It doesn't mean that any of it is true. Take it from us; usually it's not.

HP: But you must admit that usually the old "where there's smoke there's

ALCE IN CHAIS BREAKING LOOSE

BY ANDY SECHER



fire" axiom holds true.

MI: Everyone can believe what they want. We've been pretty up-front about things. When we had to cancel a few shows last year, we told everyone why. But that's not good enough for most people. You can tell 'em the truth, and if it's not juicy enough for them, they'll make it sound better. I guess that's just human nature, but sometimes it really isn't that nice.

LS: Not nice? It sucks!

HP: Tell us about your tour with Metallica? How has that gone?

MI: It's been great. It is a real nice

"We just make music for ourselves. It's nice that a of of people have gotten into it, but that wasn't the point— especially with Jar Of Flies. If those songs had never seen the light of day, if we had just done them for ourselves, that still would have been cool with me."

tion— maybe after our next album comes out— so that we can really get into playing everything. We'll have three albums and a couple of EPs by then... should be a good show.

HP: You mention your next album. When might you get to work on that? **LS:** We're always writing down things and working on song ideas, so material is never a problem. But we want to make sure it'll be a really good record that goes some different places than what we've already done. But I'd like to think it'll be done by the end of the year.



experience to spend time on the road with people you like and respect. The people in Metallica are the most down-to-earth guys you'll ever meet. If you didn't know who they were, they never give off this "we're rock stars" attitude. I really respect them for that because, let's face it, they certainly have the right to have an attitude.

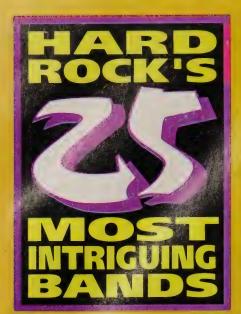
LS: They're good people and their fans have reacted very well to us. I heard some people wondering about that because they don't always have a support act. And then the people who come to see Metallica usually don't want to be bothered with anyone else. But they've been real good to us. Their fans know our material and they've responded.

HP: Are you playing mostly material from **Jar Of Flies** or are you playing your heavier material as well?

MI: We're cramming as much as we can into our set (laughs.) We don't have that much time on stage because we are opening the show. That's taken a little getting used to for us, but it's okay. We're doing a little bit of everything. I know we're looking forward to getting back to a headlining situa-

"We're looking forward to a headlining situation— maybe after our next album comes out— so that we can really get into playing everything."

MI: I think the end of the year sounds reasonable. Of course, that doesn't mean that the label will release it right away. But considering how the last few things we've released have done, I'm sure they'll get it out at the best time of year. That's one of the good parts about a little success— you know that everybody starts caring about what you're doing.



zzy Osbourne has been down this road before. It's time to get a new band together. It's not something he particularly enjoys doing; in fact he'll tell you it's a bloody bore. But it's a necessary evil in the world of rock and roll. If you want to play live, and tour the world, it really helps to have a band, and nobody knows the importance of a good supporting cast more than Mr. Osbourne. So he does what is necessary, he patiently sits in a room, surrounded by amps, drum kits and guitars as a myriad of young, talented, extremely nervous musicians parade before him, exhibiting their wares. Some will try to recreate the sounds of Ozzy's hallowed past, emitting an Iommi-like guitar run or a Rhoadsesque lead squeal. Others will try something totally new, hoping an inventive approach to their craft will catch the Oz' well-trained ear. It goes on and on... the faces, guitars and sounds running together into a veritable heavy metal blur.

"I recall what I went through when I wanted to put my first solo band together," Ozzy recalled during a break in the proceedings. "I knew there were some old friends from England who I could rely on, but as far as a guitarist went, I needed somebody young and very talented. I was looking for somebody really on the cutting edge. I must have heard a hundred guys play, and to be honest I was getting very depressed. Some of them were very good, but none had what I was looking for. Then at about two in the morning, in walked this incredibly thin, blond guy with a polka-dot quitar. It was Randy Rhoads. As soon as he plugged in I knew he was something special. I guess I'm looking for that kind of magic again.

Ozzy knows that finding the next Randy Rhoads will be far from an easy task. In fact, in the decade that has now transpired since Rhoads' untimely passing, Ozzy has steadfastly maintained his search for his next guitar guru. While the likes of Brad Gillis, Bernie Torme, Jake E. Lee and Zakk Wylde certainly played a major role in Osbourne's march to solo superstardom, none came close to matching the kinetic appeal of Rhoads. Now, with a new

band to assemble, the task of finding rock's next guitar prodigy has once again fallen on Ozzy's shoulders.

"What am I to do?" Ozzy asked. "If I want to tour, I need a band. I was not happy sitting at home without a band, and without a tour. I tried it, I really did. I gave it a fair chance. I just didn't like it. Retirement is not for me. That's why I need to find myself some new musicians who are willing to work with me."

Of course, perhaps Ozzy won't hire a *new* guitarist at all. Maybe he'll turn to a well-established axe master to fill the role of his right-hand-man. It's well known that when Ozzy was completing work on his new album, X-Ray, in a Los Angeles recording studio last summer, he called on none other than Steve Vai to come in and add some luster to his sizzling tracks. But Vai has done the "sideman" gig before with both David Lee Roth and Whitesnake, and it seems highly unlikely that he would ever sacrifice his successful solo career for the chance to tour with Ozzy. So

tion. I'm not really looking for another Randy Rhoads. What I'm looking for is someone who brings that same kind of energy and creativity to his playing as Randy did. But this is the '90s, and I'm well aware of that. If I'm going to continue my career, I've got to change with the times a little bit."

Indeed, the question of continuing his career is the key issue in this latest chapter of the Book Of Oz. Only months ago it was rumored that Ozzy was indeed going to adhere to his 1992 pronouncement that he was going to "retire" from rock and roll. Sure, there were stories of new albums and proposed world tours, but nothing seemed really concrete. But when quitarist Zakk Wylde released his own Pride & Glory album and started to tour, it kind of backed Ozzy into a corner. He couldn't really wait for Wylde to finish his commitments to resume work on X-Ray. The critical time had come; Ozzy realized that it was now or never as far as his career was concerned. Either he'd have to start from square-one and put togeth-

SBULLDING HIS EMPIRE

what is Ozzy going to do? Will he call on a well-known "hired gun" to come in, share the spotlight, and give his live show an immediate boost, or will he rely on surrounding himself with some fresh, young blood?

"I've always enjoyed working with young musicians," said Ozzy, providing some insight as to which direction his decision might go. "They bring an energy to what they're doing that veteran musicians just don't have. And on top of that, you can train them. They haven't been spoiled. They haven't learned too many bad habits yet. That way, you can get them and teach them what you think they need to know. That's a much easier way for me to work."

According to those on-the-scene, Ozzy's new band is going to look and sound much different than anything he's done before. Forget about seeing him surrounded by a bunch of mousse-abuse hair-sprayers, the kind of musicians who've inhabited the L.A. scene for the last decade. While **X-Ray** is still a classic Ozzy album in every sense of the word, its edgier, moodier, more extreme musical attitudes will allow the Ozmeister to surround himself with more cutting-edge musicians. Is Ozzy about to go grunge? Well, stranger things have happened.

"I don't want to rob any player of what he is and who he is," Ozzy said. "I like to teach them certain things, but the attitudes and styles they bring with them is what I want. That's what I listen for when they come to an audiBY SCOTT DRIVER

er a new band, or hang up his rock and roll shoes for good.

"I think Ozzy was a little confused as to what he really wanted to do," Wylde explained. "He knew what he didn't want to do— and that was sit around his house doing nothing. He was going crazy! He had to get it goin' again, and he knew it. Putting together a new band is good for him. He knows that the musicians he's worked with in the past all still love him and are there for him whenever he might need us, but he needs to take control again."

With the release of X-Ray first pushed back from May until July, and then from July until October, Ozzy has given himself a buffer which allows him to put together the ideal touring band. While both Wylde and Vai appear on the album, along with long-time drummer Randy Castillo, Ozzy hopes to have his new musicians appear on at least some of the new tracks with him. That way, the transition from studio to stage will be a more natural one, allowing Ozzy the luxury of hitting the spotlight at full speed once again.

"I think my fans know that when I do anything I try to do it the best I can," Ozzy said.
"That's true with my plans for the future. As has been true with all of my recent albums and tours, I think we've got a few special tricks up our sleeves which should keep everyone entertained."





that?" But upon discovering that the offensive noise was nothing that couldn't be cured with a good shot of 3-in-1 oil, Darrell and the rest of Pantera-vocalist Philip Anselmo, drummer Vinnie Paul and bassist Rex— quickly moved through the gate and down the long hallway towards their pre-concert dressing room. It was still three hours before show time, but there was much to do. A soundcheck was scheduled in 45 minutes, and there were meals to eat, instruments to tune, friends to visit and mental preparation to undergo. "We're ready now," an excited Vinnie exclaimed as the band checked out their cramped, but satisfactory, dressing facilities. "I hate sitting around waiting to go on—this is when the time just drags.

Certainly time hasn't been dragging very much for Pantera these days. These Texas tornadoes have been caught up in

stardom. But as they impatiently sat waiting to hit the concert stage, their enviable string of successes were just about the last thing on their minds. More mundane problems— *much* more mundane— were the immediate order of business. You see, Anselmo wasn't feeling particularly well, Darrell couldn't find the roadie who had "hidden" his guitars and Vinnie was having some problems with his finger. Aaahh, the sweet life of rock stardom.

"Everyone thinks that just because you have a hit record everything just becomes easy for you," Vinnie said. "Actually, I think it's kind of like the other way around. All of a sudden, things become a lot harder— but that's part of the fun. If you want to play in clubs all your life— and believe me, there's nothing wrong with that— you have a certain level of things you need to deal with. As soon as it starts getting beyond that, the problems just begin to grow."

One of the major benefits of success, however, is that as the problems associated with stardom begin to creep into a band's life, those groups suddenly find themselves surrounded by more and more people who are *very* willing to help handle any and all of those problems. Managers, promoters, producers, publicists, record label honchoes, record label

PANTERA DOIN' HARD TIME

Pantera: "We love the people who've been with us over the years."

he backstage security gate creaked open with an ear-splitting squeal that made teeth grate and heads shake. Even Pantera guitarist Dimebag Darrell— a man known for making his own brand of feedback-induced squeals and screeches while on stage— had to turn and exclaim, "What the hell was

a veritable whirl-wind of activity that has seen their latest album, **Far Beyond Driven**, sail to the Number One slot in the charts on its way to platinum certification. Their video for *I'm Broken* became an MTV staple, their snarling faces have popped up on magazines from London to Los Angeles, and their current world tour has seen these relatively unassuming rockers handling the inherent pressures of budding super-

they're all there to pat you on the back when you need it and take care of those little annoying inconveniences. Unfortunately (or perhaps fortunately) for Pantera, they're one of an increasingly rare breed of rock acts that doesn't want a lot of outside interference. They want to keep things as simple as possible— no matter how big they're on the verge of becoming. It is a dilemma the

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PHILANSELMO

HIT PARADER



band has spent plenty of valuable time thinking about.

"What are you gonna do?" Darrell asked. "If the label sends people out on the road to see how we're doing, we're not going to ignore them, are we? Everyone is really trying to help, but the fact is that I don't think we need that much help. It's not like we're guys who

you have a hit record everything becomes easy."

became a success overnight Everyone thinks that just because

strange, but we still dig it."

Sure, being media darlings can be fun— for a while. But when you're on the road for a solid year (as Pantera often is), your press clippings can only carry you so far. You've still got to get out there night-in and night-out and convince a new crowd at every performance that you are indeed worthy of all the

> praise. While the vast majority of those who've been packing Pantera's concert halls are died-in-the-wool band diehards who most

we figure this time there's probably a lot of new people who are seeing us for the first time. Maybe they only know us from our records or our videos. Maybe they've read about our live show or heard about it from their friends. Well, those are the guys we're taking dead aim at every night. We want to show 'em something real special."

With those words the band seemed to get the various little nuisances that had been clouding their lives in order. They picked up their gear and headed

We've been doing this long enough to know how the game is played. The long, often arduous struggle that Pantera has gone through to reach their current status has served to both harden them and educate them to the myriad "dos and don'ts" of the rock lifestyle. With their previous disc, Vulgar Display Of Power, having also attained platinum certification, and their major label debut effort, Cowboys From Hell, now taking dead-aim on that lofty plateau, Pantera have been able to take a relatively slow and steady ride to the top. Yet, no matter how many successful albums you record, how many tours you headline and how many press interviews you conduct, when rock's all-seeing, all-knowing Gods-That-Be deem you to be "the band of the moment", the media hurricane that follows is still a little hard to handle. But the members of Pantera say that they've actually enjoyed their moment on the mountain top— their only real concern is that once this current round of media madness is over they'll be able to return to just being the hardest workin' damn Phil gets ready to rock. bunch of rock and roll outlaws the music world has

JOE GIRON/PHOTOFEATURES

"We're not the kind of band that's really too concerned with getting overexposed," Darrell said with the slightest hint of a grin. "We'll take any kind of coverage we can get. All we want to know is where were all these media guys a few years ago when we really could have used them? Back then, a lot of them wouldn't take the time to piss on us. Now they all want to tell us how great they think we are. Hey, it's a little

ever seen.

likely would cheer the sound of Darrell farting into a microphone, there are always a few "first timers" who are there to see what all the excitement is about. Those are the ones that Pantera not-sosecretly want to blow away every night.

"We love the people who've been with us over the years," Vinnie said. "You know, the guys who've been to every show we've played in that city and are in the first row every time. But

out to do their soundcheck. It was still nearly two hours before the front doors would open and the five thousand fans who would pack the hall that night would even be let in. But the guys were ready. "Let's go," Vinnie yelped as he rushed out the dressing room door, by the still-creaky gate and towards the stage. "We're comin'," Darrell responded to his brother. "If you want, just start without us."





Next up for Candlebox was a sold-out, headlining show in front of 18,500 fans in their native Seattle, which also featured Tool, Paw and Failure. Proceeds from the gig, dubbed as "Rock Stock '94" and being held at the Kitsup County Fairgrounds, went to the Washington Music Industry Coalition, which was successful in recently getting the state's erotic music law repealed. But despite having this prestigious gig staring them directly in the face, they gave the New York crowd every ounce of their rock energy.

Failure: Proceeds from the gig, dubbed as "Rock Stock '94" and being held at the Kitsup County Fairgrounds, went to the Washington Music Industry Coalition, which was successful in recently getting the state's erotic music law repealed. But despite having this prestigious gig staring them directly in the face, they gave the New York crowd every ounce of their rock energy.

Failure: Proceeds from the gig, dubbed as "Rock Stock '94" and being held at the Kitsup County Fairgrounds, went to the Washington Music Industry Coalition.

Chains. The band has already performed at KROQ's 2nd annual "Weenie Roast" at the Irvine Meadows Amphitheater in Irvine, CA, alongside

such bands as Pavement, Counting Crows, Afghan Whigs and The Offspring.

Certainly these Emerald City rockers have come a long way in the nine months since their album became the first release on Madonna's new Maverick Records label. They've added another exciting chapter to the Seattle music story while providing rock fans with one of the freshest

In a recent interview, Kevin Martin responded to a question about their Seattle roots as follows: "We're an honest rock and roll band that just happens to come from Seattle. We don't tune our guitars down or anything. There are a lot of different tastes and bands in the city that haven't even been touched upon yet."

It seems safe to say that whatever may come down the pike from Seattle in the months and years ahead, Candlebox will be there leading. the way.

ueensryche have a knack for layng low. Unlike so many of their big-time rock compatriots, these Seattle-based rockers have managed to learn the trick of dropping from sight when the mood, or the need, hits them. When they're off the road or in the recording studio, you just don't hear stories straight out of the National **Enquirer** *Bout Geoff Tate, Chris DeGarme Michael Wilton, Eddie Jackson and Scott Rockenfield. In fact, unless you listen real hard, you don't hear anything at all. Considering that the band has sold a combined total of over four million copies of their two most recent albums, Operation:mindcrime and Empire, this ability to get out of the public eye is somewhat amazing. Just think of the Axl Roses, Ozzy Osbourises or Nikki Sixx' of the world staying out of the spotlight of public scrutiny for more than a few weeks! How do Queensryche do it? Well, for these guys it just comes easy.

during the early '80s, the band's largerthan-life sound and the quasi-operatic approach utilized by vocalist Tate were a far cry from the then-burgeoning pop/metal sounds emanating from L.A. Back then Seattle was known more for the Mount Saint Helens' volcano eruption than for its rock and roll, and Queensryche's rich, complex style was looked upon as an unusual amalgam of varying influences that some critics openly stated "was out of step with the times." Little did they know that Queensryche was ushering in a new era, not only for Seattle as a music capitol, but for thought-provoking, socially-relevant rock as well. While this band is rarely considered a precursor for the likes of Soundgarden, Pearl Jam and Alice In Chains, they certainly played their part in opening the music community's eves to the Seattle music scene.

"We do come from a different era," DeGarmo said. "But we were aware of what was going on here with those bands. Seattle is a small city, and we've always tried was quite depressing. Looking back on that time, I realize that it was perhaps a healthy thing for me, but certainly living through it wasn't pleasant."

As soon as mindcrime hit, however, everything changed. A national tour opening for Metallica, and the chance to have a series of their moody, hard-hitting videos appear on MTV helped to quickly turn Queensryche into stars. Their new-found star status was only heightened with the release of Empire two years later, an album that featured the band's first hit single, Silent Lucidity. Suddenly these rockers were being hailed far and wide as ranking among the most talented, multi-dimensional and important bands on the planet, something their long-time supporters had always known. Their 1992 world tour ranked among the year's most successful road ventures, and their album and single copped award nominations from everyone from the Grammys to MTV. Queensryche was sitting on top of the world. They had

QUEENSRYCHE OUT OF THE SHADOWS

"We've never been the outrageous, 'rock star' kind of personalities," DeGarmo said. "We're all pretty quiet, regular guys who approach what they do as if it were a business— though we all admit it's a very enjoyable business. We don't need to see our names in lights all the time. When we get off tour, we enjoy kicking back and just getting away from it all."

Soon, however, all that will be changing

for Queensryche. At this very moment the band is sequestered in the studio working on their latest album. Details are still sketchy, though we've learned that while the

band's next magnum opus won't be a fullblown concept album a la **mindcrime** its song may well have a unifying musical theme. Even the band members aren't exactly sure at the moment what the final running order of tracks will be— or even which tracks will make it onto the album's final presentation.

"It's always an interesting time for us when we're completing an album," DeGarmo said. "We've grown much more confident of ourselves in the studio, but there are still times when we wonder if we can pull off the ideas that are in our heads. So far we've been pretty good at that, and I'm pretty sure we'll manage to do it this time as well."

It's hard to believe that a decade has now passed since Queensryche first burst upon the scene with their debut EP. At that time,

BY ROB ANDREWS

to follow what's gone on in the clubs in and around here. Those bands, and that whole scene was very hard to avoid. I don't think anyone would consider us as part of any scene based here, but we helped open some doors, I 'm sure."

Ironically, for all their current status in both Seattle and the rest of the rock world,

attained international fame, reached headline concert status, and gained financial security. Then... nothing. It was as if Queensryche had entered into their own period of "silent lucidity".

"You need time to recharge and think," DeGarmo said. "A band like Queensryche can't just go into a studio with a few rough ideas and jam. Our music takes quite a bit of time and

> preparation. And if there's one major advantage that a little success has it's that you can afford to take your time and

make sure what you're delivering is exactly what we want. At this point in our careers we feel we need to live up to what the fans expect from us, as well as what we expect from us. Sometimes, that's not an easy thing to do."

Now, as everyone eagerly awaits Queensryche's next offering, their fans sense that something very special is in store for them. Perhaps only Metallica owns a more respected rock pedigree than this quintet, and with time, money and increased maturity on their side, no one would doubt that 1994 will see Queensryche reemerge bigger and better than ever. "We try to avoid placing extra pressure on ourselves," DeGarmo said. "But I've got to admit that I'm as excited about what's coming up as anyone. It's all going to be really special."

"We're all pretty quiet, regular guys who approach what we do as a business."

early on Queensryche had to struggle for survival. Even after they signed a major label deal and had the biggest metal management firm in the world , Q-Prime (the company that also represents Def Leppard and Metallica) representing them, the band struggled. They couldn't get radio to accept their challenging style and most bands were scared as hell of having Queensryche open for them. Tate, in particular, can recall times prior to the release of **mindcrime** when he temporarily moved to New York, and often found himself wandering the streets, contemplating his future fate.

"At that time I didn't see where things were going," the singer said. "Perhaps I was too anxious. But we had been together for five years, had two albums and the EP out, and I was virtually broke. I don't know if I handled that struggle very well. It

GEOFF TATE

HIT PARADER

DUOTO: VEN CETTI C

n light of what passes for "entertainment" in rock circles these days, it's kind of hard to imagine that at one time Alice Cooper was the unquestioned King Of Outrage. Back in the late '60s and early '70s, Cooper and his band of hard rockin' outlaws rolled out of the Midwest with an androgynous look and a metallic attack that took the music world by storm. Alice's outlandish appearance outraged some and amused others, but somehow most everyone immediatesly sensed that beneath the makeup and women's dresses lurked the heart of a commercial beast—a guy who had it all planned out from day one. No, the golf-loving, game-show-playing Alice Cooper may never have possessed the "live and die for rock and roll" attitude of an Eddie Vedder, but through his deft songwriting touch, his outrageous showmanship and his skilled business acumen, Cooper emerged as a true rock icon. Such albums as Billion Dollar Babies and Love It To Death helped open the doors for everyone from Kiss to Motley Crue, and in the process launched Cooper on a dizzying roller coaster ride through the highs and lows of life.

Today, however, some 25 years after he first hit the top of the charts with his immortal paean to teen angst, *Eighteen*, Cooper is alive and well. In fact, with the release of his latest album, his fantasy/horror concept disc. **The Last Temptation**, the always-inventive, continually creative Mr. Cooper has once again reinvented himself. No, he hasn't done away with his trademark sneer nor has he put aside his penchant for wearing black leather

every time out. Nobody really gives a crap about what you might have done before, they only want to know if the new music rocks."

Cooper may be acting more than a little modest in his assessment that nobody cares about his previous achievements. In fact, one would be hard pressed to find many hard rock musicians who didn't grow up listening to the man's hard-charging rock anthems. Just ask Guns N' Roses' guitarist Slash who played guitar on Cooper's previous album, or Soundgarden's Chris Cornell who lends some help to *Unholy War*, the first single from **The Last Temptation**. They know exactly who Cooper is and why his music is so important. Don't believe us? Well then, maybe you'll believe Slash himself.

"Alice Cooper played such a big role in shaping American hard rock music," the guitarist said. "Sometimes I think he's not given enough credit because people get caught up in the image he had, or the fact that he was so commercially successful, and they don't take the time to really listen to the music. Man, he had some incredible albums and some incredible bands over the years. The guy just knows how to rock. He's probably forgotten more about rock and roll than most musicians will ever know."

COOPER

NOTHING IS SACRED

BY MIKE MULHOLLAND

or outraging the masses. But what Cooper has done is take his music and image into the '90s, adding a rougher, tougher edge that, somewhat ironically, harkens back to the material that first launched his career so many years ago.

"This album may be a little heavier than the last few things I did," he said. "But I don't think that I've sacrificed very much in going to a heavier sound. But with **The Last Temptation** I've worked to create something unlike anything I've ever done before. We had a concept, and we wrote songs to fit into it. The songs are still very solid, which to

me has always been the key ingredient to what I've done. Go back and listen to things from any part of my career, whether it was something as dark as **Welcome**To My Nightmare, or a radio hit like *Poison*, and you'll hear that the quality of the music is always there."

Throughout his long and often tempestuous sojourn up the rock mountain, Cooper has indeed maintained a steadfast belief that a good song and a tight band remain the key to both success and longevity. Whether he was wallowing in the depths of depression due to drug and alcohol abuse during the early '80s, or scoring an unexpected platinum hit with 1990's **Trash**, Cooper's hard hitting, yet instantly infectious music has remained his career's lifeline. Much like his British alter-ego, Ozzy Osbourne, Cooper has lived through the ups and downs of the rock lifestyle and is all too willing to tell anyone who'll listen that, to no one's surprise, the "ups" are a hell of a lot better.

Now with his new disc moving nicely up the sales charts, following the relatively disappointing sales of 1992's **Hey Stoopid**, Cooper feels that he has survived yet another rock and roll "mid life crisis."

"Every album is a special challenge," he said. "You never can sit back and think, 'Hey, the last one sold a million copies, so this one should too.' Yeah, you have a certain fan base that'll probably buy everything you put out. But unless you're Guns N' Roses or Metallica, that fan base isn't going to make the album a hit all by themselves. It's "most like you've got to go out and reintroduce yourself to everybody

For his part, Cooper takes such praise in stride. He's lived in the limelight long enough to know how to bask in its warming rays. But he's also felt the sting of those who criticized his appearance on TV game shows like **Hollywood Squares** back in the late '70s. After all, could you ever imagine the words "Axl Rose to block" emerging from your TV speakers? He's had more comebacks than the swallows at Capistrano, yet he refuses to view his latest disc as yet another attempt to grab rock's brass ring. For Cooper this album is just another block in a solid-as-a-rock career; if the fans buy it, that's great—if they don't,

"I do make music to make fans happy," he admitted. "Any musician who doesn't really isn't being fair to himself or to the fans. But I long ago stopped trying to figure out what the people wanted. I just decided to do what I liked and hoped that they liked it too. Sometimes I've been right— others times I guess I haven't been quite so accurate."

Now, of course, with the disc out and his media responsibilities taken care of, Cooper's thoughts turn in one direction, and only one direction returning to the road. Nobody, and we mean nobody, in rock's long history has continually put on as many incredible stage spectaculars as Alice Cooper. From beheading baby dolls with a life-size guillotine, to soaking the front rows of his audience with fake blood during his late-'80s "gore" period, Cooper knows better than anyone how to shock, amuse and entertain—

often all at the same time. And he offers the solemn promise that his 1994 road jaunt will be one of his best ever— after all, with an album like **The Last Temptation**, with all it's rich comic-book imagery to play with, it would seem like there's no outrage too outrageous for Cooper this time out.

"I don't want to give away too many of my ideas," he said. "But when people see this show their jaws will be hanging to their knees. To me, that's all part of the fun. If you can't leave 'em laughing and crying at the same time, what's the point?"

no

exception."





THE BEST IN ALTERNATIVE METAL

N THE PAST, THE only way to obtain a My Dying Bride album was in a major record chain or at a pricey import in a specialty shop. Now, thanks to their European label, Peaceville's recent deal with Futurist/Mechanic, their latest LP, **Turn Loose The Swans** is available everywhere at a reasonable price.

"We would receive virtually no letters from interested people in America," says vocalist Aaron. "We are getting quite a few now. The people are saying that they can actually get a hold of our record. They no longer have to travel five hours to the nearest big city and find it there.

"When we started out, we were four death metal kids," explains Aaron. "We liked our doom and we liked our death, but we've progressed. Now we have six people in the band who listen to different kinds of music. When all of us get together in the practice room, you have six influences coming together at once. It is no longer just doom and death metal."

Their second full-length LP, Turn Loose The Swans, has received accolades from just about every rock magazine around. It has prompted Futurist/Mechanic to demand that the

ed to get our heads down and get 15 tracks done. And with the length of our songs that would have been an awful lot of music."

Ironically, My Dying Bride have only toured twice. Their second tour, a sixweek trek through Europe with innovative industrialists GGFH, turned into a nightmare.

"The shows went great," says Aaron. "But the tour nearly killed us. If it could have gone wrong, it went wrong.

"We toured in two vans, both of which were involved in separate accidents in Austria in the snow. Austria



Since forming during the summer of 1990 Aaron, guitarist Andy Calvin, drummer Rick, bassist Ade and latest addition violinist/keyboardist Martin have developed a unique sound that is part dark, ambient Gothic metal and part classically-influenced progressive rock.

band tour here during the late summer and fall.

"We weren't really going to come to America this year," confesses Aaron. "After a tour of Poland was recently canceled, we decided to concentrate on writing some new stuff. We wantlooks absolutely gorgeous in the middle of winter— it looks like a postcard— but your perception changes when you have just been in a road crash. It affects you. You can't be expected to go on stage the same night after almost losing your life."

On their first tour, My Dying Bride played eight shows. For the six-week jaunt with GGFH, they were scheduled

to play over 40.

"Half-way through the tour we were feeling the agony," recalls Aaron. "Eating foreign food, drinking free beer and not sleeping properly really got to us. Our drummer would leave the stage each night with his blistered hands pouring blood. It was awful to

"By the end, our guitarist's hands were raw and I couldn't speak. Worst of all, we ended up losing a lot of money."

In hindsight, Aaron believes the band's second tour should have con-

sisted of no more than 20 dates. A fair amount for them to build on. They are a little nervous about what their U.S. tour will hold in store for them.

With a little time off before coming overseas, Aaron is looking forward to the chance to work on some new ideas that will further explore the direction on Turn Loose The Swans.

"If you could imagine the next step up from this album, that's basically what we are aiming for, says Aaron. "Singing some of the really old songs gets incredibly boring. "We have sung them so many times. When you do get the chance to write some new stuff, it is a real good injection. It is a real good buzz."

SINCE THEY WERE SIGNED to Roadrunner Records nearly a year ago, a buzz has built in the metal underground surrounding Oakland, California's Machine Head. They have received endorsements from those who have seen them perform live and from established bands such as Napalm Death. Now with the release of their debut, **Burn My** Eyes, the band have proven that the hype was warranted.

Musically, Machine Head are an experience in raw aggression and speed, while lyrically they look to "create a positive out of a negative environment."

"All of us grew up in Dakland," explains gui-:arist/vocalist Robb Flynn. "Being around here and the poor neighborhoods, you see a lot of messed up things. There is poverty, crime and drugs everywhere. You either fall in with that or you make something positive out of it. If you get tied up in that negativity of the drugs and the guns, you won't ever got out. I have friends who are still in and out of jail. It is a constant cycle."

Machine Head was formed in June of '92 by Flynn, bassist Adam Duce, and guitarist Logan Mader, residents of the same building complex.

"We just decided that we should

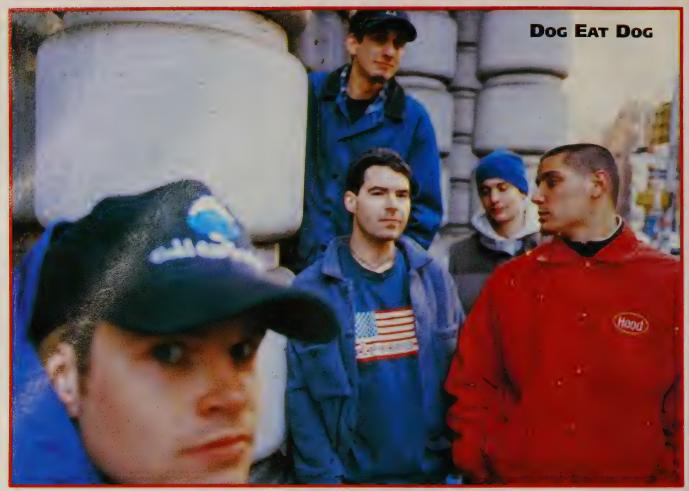
start this," recalls Flynn. We had another drummer for a while, before settling on Chris [Kontos] the following October."

After receiving no response from their first, admittedly rough demo, the band decided to pool their money and record a proper tape. They found what they thought was the perfect recording studio in a local music mag-

"The studio had a good rate perhour to record," recalls Flynn. "From looking at the advertisement, I was expecting some amazing place, but it turned out to be a room in this dude's parent's house! He said: 'Just go and set up.' So we did...in his bedroom!

"We were cramped. I had to put my amp in this tiny bathroom between a shower stall and a toilet bowl."





Although Flynn foresaw the worst, the "studio" actually had impressive equipment and the band was able to produce the tape that would get them signed.

"We got that toilet bowl crunch," he

laughs.

The demo found its way into the hands of a Roadrunner A&R representative who quickly flew out from New York to meet with the band. They were signed without having to perform the usual live showcase.

Recently, Flynn was frustrated by the delay of Machine Head's debut due to the late arrival of its cover art, designed by avant comic book artist Dave McKean.

"He's like a modern day Salvador Dali," he says. "He has a real abstract style."

The setback has only made the band

hungrier to tour.

"If you come to see us live, you are going to get a show," promises Flynn. "We'll be a bit sloppier and there are going to be mistakes since we are putting out that much more energy. If you want to hear perfection, you can sit at home and listen to the record."

AFTER PRETTY-BOY ROCKERS Warrant entitled their last album **Dog Eat Dog**, New York pop-punksters Dog Eat Dog returned the favor by entitling their debut EP **Warrant**. But while Warrant

fade further into obscurity, Dog Eat Dog have just released their first full length LP, **All Boro Kings**, and returned from their second triumphant tour of Europe.

"We're doing better in places like Germany than in New Jersey," laughs vocalist John Connor.

Although they came out of the New York underground, unlike many of their peers, their popularity has transcended across the globe.

"We are not taking anything for granted, but it is not very surprising that our music would have an appeal both in New York and in places like Germany," says Connor.

Admittedly, Dog Eat Dog's music has a New York flavor. The proof is in the title of their LP, **All Boro Kings**.

"The incorporation of saxophones into our music is definitely New Yorkish, but it's also beyond the old categorization of N.Y. hardcore," says Connor. You couldn't put us and [New York underground legends] Warzone in the same bucket. We are on two different ends of the musical spectrum."

However, "hardcore" has become more of an attitude than a specific style of music.

"Nowadays, some rap is considered hardcore," admits Connor. "And there is hardcore funk."

Both of which are part of Dog Eat Dog's eclectic sound.

The band was formed three years ago by departing member and friends of New Jersey's Mucky Pup. When bassist Dave Neabore and guitarist Sean Kilkenny decided to leave the erratic act and start their own band, they originally had no intention of getting signed.

"They wanted to get away from the business-minded nonsense that was going on at the time," explains Connor who jumped at the chance to

sing for the "fun" band.

Guitarist Dan Nastasi (who Kilkenny replaced in Mucky Pup and wrote the classic *Hippies Hate Water*) soon joined and "stretched" the band in a more serious direction. With drummer David Maltby in the fold, they began to perform shows and record demos.

Whey they opened a show for Biohazard, they impressed the head-liners enough that they were brought to the attention of Roadrunner Records who signed them.

Although it has only been a few years since Dog Eat Dog were performing regularly on postage stamp-sized stages in tiny New York City watering holes, Connor believes that the band has not grown too fast.

"It is not like we are 18 years old,"

he says. "We are all in our mid-20s, so if we are going to do something like this it has to be now."

"DID YOU GET THE list of questions you are not supposed to ask us," jokes Eleanor, vocalist for New York City's the Goops, who have built a local following with their energetic, no holds-barred live shows.

Taking their name from a turn-ofthe-century cartoon character, the Goops (which also includes guitarist Vlad, bassist Steven Mazur and drummer Karl Bateman) were started by 'unemployment"

"Three of us were not working and had nothing better to do and we just decided to put together a punk cover band," recalls Vlad. "It was just going to be a hobby. We put together a cool list of songs to cover and we ended up never doing them. We just started writing our own songs.

"We ended up recording a bunch of stuff in my house. We sent tapes and got a really good response. The next thing you know, we were doing it

full-on.

Building a reputation as a live band, they attracted the attention of Blackout Records honcho Bill Wilson, who persuaded the band to go with his label even though they had accepted money from another label. Their self-titled release realized the manic sound they create on stage.

"My sister, who lives in California, said our record sold out in Tower Records in five days," says Eleanor, who admits that the band is a little nervous that they have yet to receive a bad record or live review.

Although considered one of the star attractions in the resurging New York underground, the band feel restricted by their reputation.

"It is good that there is a resurging New York music scene," says Vlad. "The recession has helped make New York City a place where you can live and be a musician again, which it hasn't been since the late '70s.

"Still, line all of the bands in the supposed scene together and I don't think we really fit it. There doesn't seem to be a real flavor to this scene

like there is to so many others."

After only playing a series of one-off shows outside the Big Apple, the Goops are looking forward to playing a mini-tour with the Devildogs that Vlad has entitled: "The Coal and Steel Tour'

"We'll be playing all of these rotten industrial cities," he laughs.

They are also set to play three shows on the same day in Toronto, Canada.

"By the last show, we'll be playing all instrumentals," laughs Eleanor.

"But they do have great beer," adds

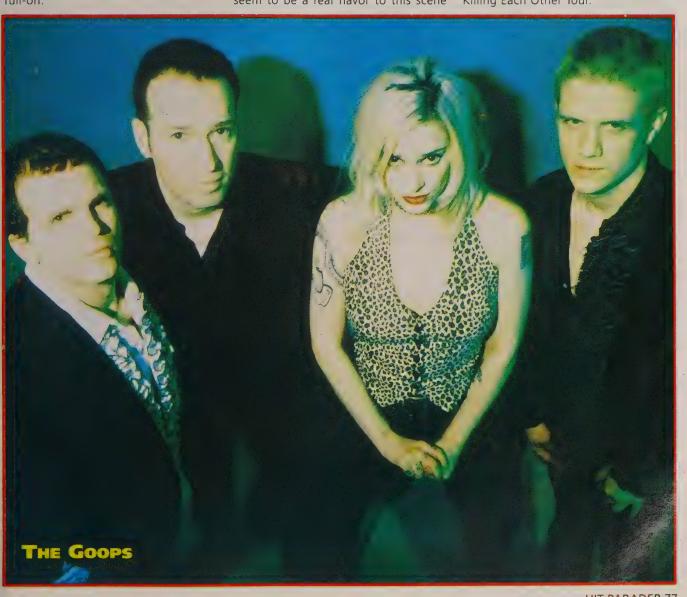
Although they are happy to tour, they are not looking forward to the extended travel time crowded in the same van.

"We're traveling in the same van as the Devildogs—seven people in the same Volkswagen bus," says Vlad.

"I wonder how we'll be able to keep from killing each other," says Eleanor

only half-jokingly.

Maybe I should call
Maybe I should call the tour the "How Can We Stop From Killing Each Other Tour."



DRUM HERE

BY ROB ANDREWS

"There's

nothing

wrong

with facing

the pain and

suffering we

all feel."

eed an emotional lift? Are you feelin' a little run-down, depressed and despondent these days? Does it seem like the world is caving in around you and all you want is a safe place to hide? Well, if your answer to any of the above queries happens to be "yes", then perhaps it would be best if you avoided listening to a new techno/metal band that goes by the name of Drown. Geez, these guys are really depressing, but that's just the way vocalist Lauren Boquette, programmer/quitarist Joseph Bishara, bassist Rob Nicholson and drummer Marco Forcone like it. Their motto is that suffering is good for the soul— well dudes, just make sure that its your soul you're talkin' about! But on their

debut album, Hold On To The Hollow, these angst-riddled Los Angeles natives present music that may well be a soundtrack for these troubled times. It's cold, it's clean, it's heavy, and it's harsh. Kinda sounds like the perfect album to play at your next party, doesn't it?

"There's nothing wrong with facing the pain and suffering we all feel," Boquette said. "Many in

our society have tried to bury those feelings over the years. That's not healthy. It doesn't necessarily mean that you have a troubled soul because you openly deal with suffering. When things hurt, upset us, when it's something you really don't want to deal with, I assign those emotions to songs. I let the song keep that emotion for me. That way I can move on to something else."

It was back in 1990 that the four unusual personalities that comprise Drown first gathered together. It was still the era of mousse abuse and glam metal in and around L.A., but these guys could have cared less about the preening and posturing around them. They sequestered themselves in a small rehearsal room with their wall of amps and their tape machines and they started constructing the multi-layered tales of woe that soon began to attract incredible attention on the then burgeoning El Lay underground scene. Utilizing "samples" of songs from bands as diverse as Art Of Noise and Muslimguaze, and

then combining them with their own brand of intense thrash-and-bash rock, Drown emerged with an exciting new musical amalgam— one that had major labels quickly knocking at their door.

"We were a little surprised by the amount of attention the labels gave us," Boquette said. "We never really considered taking this in such a major direction. We figured we'd play the independent route for a while. But things have worked out very well. The music scene seems more open these days for bands like ours, and the label has given us an incredible amount of freedom to do what we want. Who could ask for more?"

Drawing comparisons to such industrial pioneers as Nine Inch Nails and Ministry— and even a comparison or two to metal masters, Metallica— it hasn't taken Drown long to carve out an interesting niche for themselves in the rock world. As they're the first to admit, their music is certainly not for everybody— in fact, it's an acquired taste at best. But Boquette and his bandmates

believe that if they play their cards right, listen to those who supposedly know what they're doing, and take care of business, they may just end up as one of the year's major success stories. Already, the response to such **Hold On To The Hollow** tracks as *What Is To Burn* has sent signals throughout the music industry that this is a band on the move.

"We're in no particular hurry," Boquette said. "The label has talked to us about a long-range plan for making the album a success and we have a lot of confidence in them. The people we're working with have a very strong track record, so if we don't listen to a little of their advice we're either being very stubborn or very stupid, and I like to think we're neither of those things."

Boquette's assessment of the folks in Drown's camp is certainly right-on. The man who signed them happens to be the same guy who signed two little bands called Metallica and White Zombie— a couple of bands who know *plenty* about the time and patience needed to break

through to the big time. The man who manages them also handles Pantera and the aforementioned White Zombie. The experience and the knowledge is obviously there, so when the people behind Drown speak, the band listens. One of the first bits of advice they got was to make a low, low budget video for What It Is To Burn. The logic was that MTV would probably limit its exposure to Headbanger's Ball and perhaps Alternative Nation, so why throw around the big bucks for a clip that will only be seen once or twice a week? Yet, the strategy seems to have worked, and the clip is



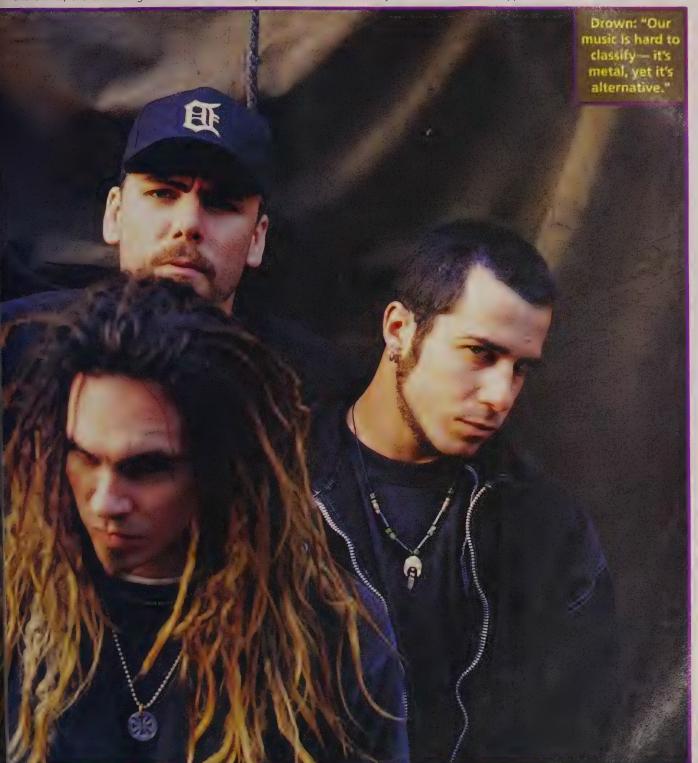
on the verge of "breakout" status.

"One of the benefits of the kind of music we play is that it's hard to classify," Boquette explained. "Some people hear elements of heavy metal in there, and we agree with that. Other people classify it as 'alternative' and we more-or-less agree with that. You can either be left out in the cold, unaccepted by both camps, or you can be lucky and accepted by both. I think we've been very lucky."

With their video making significant strides, and their album slowly moving up the charts, the time is right for Drown to take their tales of angst and aggression on the road. The band is hoping that the millions of alienated kids inhabiting America in mid-1994 will turn to Drown as a band that presents many of the same fears and frustrations that they experience on a daily basis. Perhaps it's a little depressing to think that the Youth Of America is living one step this side of a prescription to Prozac, but such is the harsh reality of life in these difficult times. But it doesn't seem to bother Drown that they may soon emerge as the spokesmen for this downtrodden and depressed set of kids— they almost wel-

come the challenge.

"This kind of music wouldn't be successful if there wasn't an audience for it," Boquette stated logically. "There's always a certain feeling of fear within kids, but in today's world, with things changing at such a dizzying pace, there's probably more reason to be scared than ever before. We understand those kids; we relate to them and they relate to us. They tell us that they hear their own thoughts in our music, and that's one of the best compliments you can get. It's almost enough to make you feel a little happier."



CHANGING FACE

BY WINSTON CUMMINGS

h, that fix he tinger of rock and roll fate—you just never know when its gonna turn around and point directly at you. If you don't believe us, just ask Jason Bonham. Throughout the last decade young Jason has struggled to solidify his foothold in the rock stratesphere. At first, he was willing to play the role of talented sideman in a succession of minor bands like Virginia Wolf, a mid-'80s pop/metal outfit that despite major label promotion failed to

make as much as a ripple in commercial waters. Then in 1989, Jason decided to try his hand at fronting a band of his own, and Bonham was born. That band's debut disc, The Disregard Of Timekeeping, proceeded to sell over 600,000 copies and launch a hit single, Wait For You, that drew both praise and criticism for its haunting similarity to Led Zeppelin. Of course, that comparison was especially telling in Jason's case since, in case you didn't know, his father just happened to be the late John "Bonzo" Bonham, the mighty Zep's own skin basher

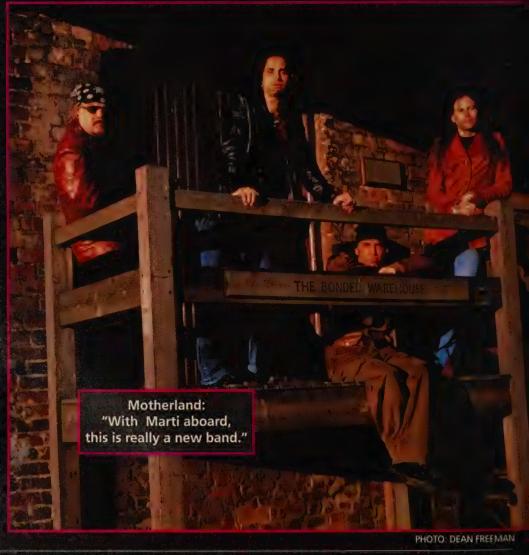
In the wake Timekeeping's success, the band issued a second album, Madhatter, that quickly went in the commercial dumper. selling barely a third of what its illustrious predecessor had managed to accomplish. There was immediate industry talk of band disharmony and even discussions that the group's label might drop them. They found themselves on the precipice of disaster with the label, which was then riding high with the initial success of Pearl Jam. Then Bonham vocalist Daniel MacMaster decided to split to pursue new areer opportunities, and

things looked even bleaker. But just then, when darkness was beginning to set in, a young vocalist/guitarist named Marti Frederickson rode in to save the day— or at least save the band's butt. So Jason rallied the troops— Frederickson and hold-overs, guitarist lan Hatton and bassist John Smithson— to put together a new band. Gone would be the name "Bonham"— too many past associations and dated '80s assumptions— and it would be the name

Motherland, a hard rockin', rough and ready band for the '90s. And, on their debut album, **Peace 4 Me**, this quartet show that they've retooled their engines to peak rockin' form.

"It was just something that needed to be done," Bonham explained in his gruff British accent. "The last band had kind of run out of steam in a number of ways. It was time for a new beginning, and when we had the chance to have someone like Marti come in the band we knew it was a move we had to make. With him aboard, it is really a new band, so we also had to have a new name."

Frederickson has indeed added much to alter this band's sound, bringing in a rougher, tougher vocal edge as well as a second guitar that immeasurably beefs up the group's instrumental attack. That Frederickson would agree to join Motherland was a major coup for Bonham and his boys—especially in light of the singer's most recent accomplishments. Just last year he co-wrote and coproduced the songs on Brother Cane's debut album, a fact that marked Frederickson as a "hot property" as both a songsmith and knob twister. But this guy's first love was to stand on stage and sing, so when the chance came to join



80 HIT PARADER

Motherland, he practically jumped out of his skin to grab the chance afforded him.

"We didn't know at first if Marti wanted to take on the responsibility of being in a band full-time," Bonham said. "We thought he might want to focus just on producing or writing. But when we were all brought together we were very pleased to learn that he was very anxious to be in a band. In fact, he was really looking for the chance to go out there and do it."

And do it he has. From the opening notes of the title track, through the hard-hitting *Rumor* to the ballsy *My Desire*, Frederickson leads Motherland through a

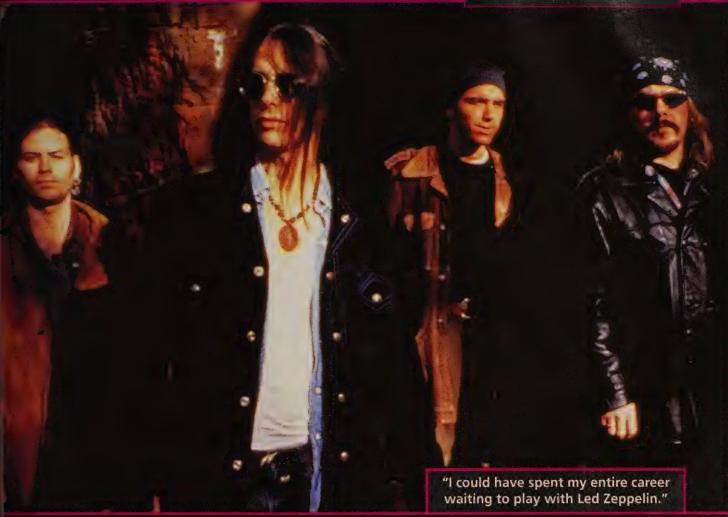
influences and state-of-the-art concepts into a seamless rock package.

"That blues-based kind of rock is in my blood," Bonham said "It's what I love, and it's what I like to play. But there is no doubt that with Marti in the band we've gone in a heavier, rougher direction. But that certainly doesn't mean that you have to throw your own tastes to the wind. You've simply got to learn how to redirect your influences in a new direction. That's what we've done here. I'm very proud of my roots and the music that made rock and roll what it is. There's nothing wrong with the past, you just can't live in it."

we had to ask the inevitable— if ted Zeppelin were to reform, and if he were asked to participate, would Jason Bonham be willing to try and fill his father's place? He is well prepared for the answer.

"I could have spent my entire career waiting for the chance to play with bed Zeppelin," he said with a sly grin. "I could have just sat at home, waiting for the phone to ring hoping it was Robert

"My last band had just run out of steam in a number of ways."



veritable smorgasbord of hard rockin' styles that show this to be a grittier, nastier, heavier band than Bonham (the band, not the guy) ever dreamed of being. In many ways, this transformation places Motherland squarely in the context of the moody, visceral hard rock of the mid-'90s. But unlike so many of today's top bands, Motherland clearly hasn't lost touch with the bluesy roots of rock's past. Rather than exploring that avenue with the keyboardlaced style favored by Bonham, Motherland goes hunting with a double-barreled guitar attack, a style which allows the group's music to meld past

Speaking of the past, though, a question that keeps cropping up is Jason's possible involvement in a Led Zeppelin "reunion". As most fans reading this already know, there have been talks going on for the last few months trying to lure Zeppelin main-stays Jimmy Page and Robert Plant to record and tour together. If that was to happen, who would be the logical choice to fill in Zep's vacant drum chair? Why, Jason Bonham, of course! It's not a new idea; in fact it's something Jason has had to live with for as long as he's been professionally sitting atop a drum stool. But now the rumors seem hotter and heavier than ever. So

or Jimmy. If I had done that, I imagine I would have been very disappointed People have been saying for years— ever since my father's death— that they were going to reform. Well, it still hasn't happened, and as far as I know it never will Right now, my main focus is definitely on Motherland. This is a wonderful band and I'm enjoying myself immensely. Why should I concern myself with what might be when I have such an incredible band that is a reality. If, someday, that phone call should come in, then I imagine !!! have to deal with it at that time. Until then, however, I'm very content to deal with what I know is real

* SHOOTING STARS*

THEE HYPNOTICS

The story of Thee Hypnotics has all the ingredients of a successful soap opera. Struggle, glimpses of fame, and death are all ingredients of this British band's seven year climb from obscurity. And now, thanks in no small part to the help of Black Crowes frontman Chris Robinson, Thee Hypnotics have managed to drop their cloak of despair long enough to record a brilliant new album, **The Very Crystal Speed Machine**. The disc is a seething, stirring, souling, rocking and rolling musical showcase that captures vocalist James Jones, guitarist Ray Hansen, bassist Will Pepper and drummer Phil Smith at the very top of their game.

"Americans know that there hasn't been any really good British rock bands for a long time," Hansen said. "But they can see in us that we've taken that tradition and kept its spirit alive. Maybe we're the

last great British rock stars."

To summarize Thee Hypnotics career would take a book, not just a small paragraph, but here goes; formed in 1987, the band burned their way up the British charts with their first indie releases, **Life'r Than God** and **Come Down Heavy**. Their heady mix of blues and rock seemingly had them headed for instant fame until the band's first tragedy

struck— Smith was involved in an auto crash that broke both his legs and immobilized him for the better part of a year. They managed to record a "comeback" album **Soul, Glitter And Sin: Tales From The Sonic Underground**, but soon after that Pepper decided to leave. His replacement, Craig Pike, was to die from a heroin overdose in London only months later. It looked like Thee Hypnotics had come to the end of the line. But with Pepper rejoining, and Chris Robinson stepping in to produce **The Very Crystal Speed Machine**, things have sud-



denly taken a turn for the better.

"I like the idea that we've stuck to our guns," Hansen said. "We took the view on this album that we were starting with a clean slate. To us this is a debut all over again."

FRANCIS DUNNERY

If you were lucky enough to catch Robert Plant on tour last year, perhaps you noticed the *other* tall, blond guy on stage. His name was (and still is) Francis Dunnery, and he had the somewhat unenvi-

able job of trying to play some of the licks that a certain Mr. Jimmy Page once made famous. But there was a lot more to both Plant's show and Dunnery's music than merely recreating Zep riffs, and now, on his debut solo album, **Fearless**, Dunnery shows both why Plant first noticed his skills, and why the entire rock world is now doing the same. From first note to last, this is stirring, eclectic, exciting music, the kind of stuff that proves exactly how fearless Francis Dunnery is.

"I imagine a lot of people might have been a little intimidated by standing on stage with Robert Plant," he said. "But I loved it. It was a challenge every night. That's the same way I approached this album. I've never been afraid to fail nor afraid

to succeed. All I fear is not doing my very best."

comes across in the songs."

Dunnery's career did not begin the day he first stood on stage with Plant. In fact, a dozen years ago, at the tender age of 15, this British native formed his first band, which earned money by playing cover tunes in local pubs. He soon moved to France, however, to test a different music scene, and there he expanded his musical vocabulary by playing side man for a variety of rock and soul artists. Then it was back home to England to front the popular outfit It Bites, which scored a chart-topping U.K. hit with Calling All Heroes. But that wasn't enough for Dunnery. He longed for a more diverse forum through which to express his ides. Thus **Fearless** began to take shape.

"I like the different styles on the album," he said. "There's hard rock, blues and even a touch of r&b. It was really a great deal of fun making the album, and I believe a lot of that fun







udging from his days with Ozzy Osbourne, you probably thought Zakk Wylde was just into heavy metal. For this reason we chose everything but that kind of music for him to review.

Mr. Jones, Counting Crows

I've seen this one a bunch of times. I like it; it's hang out music, you know what I mean? These guys are cool. The song reminds me of Van Morrison. This isn't

the stuff I usually listen to, but if it's on, cool it's on. The video looks cool; it's them just hanging in an apartment and jamming. All they need is some beer in there and the video would be perfect. That's my only criticism of the video, it's just missing some beers in the apartment, otherwise it's

Rocks, Primal Scream

It kinda has that Black Crowes feel to it. The singer looks like Chris Robinson's evil twin brother. I respect him for the moves he's trying to pull off. If I tried doing that all my friends would kick the living crap out of me. You won't see me attempting anything like this. The song is cool. It's got a '70s vibe to it, so you can't go wrong with that. It's cool, some of my friends would buy it, but it's not for

Disarm, Smashing Pumpkins

This one is cool, my wife digs this tune. She's the one that told me about this band. I like the video; it's got all the houses and that Willy Wonka vibe going. Remember that movie Willy Wonka And The

Chocolate Factory where at the end they were flying all over the houses? See, it's like Willy Wonka. (Laughing) Now you're going to think about Gene Wilder every time you see this one. It's like they had a fizzy lifting drink and they're flying. And that guy in the tunnel, he's just lost and trying to find his golden ticket. This is a good song, I like ill the strings and stuff.

Loser, Beck

This rocks hard. This is awesome. It's just nuts. I love the casket just walking around town. I could definitely dig hanging out to this song, I guess we could all relate to it. I like the one scene in the graveyard with the cheerleaders and the guy with the skeleton mask acting so corny. You can't understand what is going on in most videos, but this one is just so cool to look at, and that makes it so great.



Shine, Collective Soul

I like the guitar sound. In fact, I like this a lot. I think I heard it before and asked someone who it was. Now I know...The video is really cool, it fits the tune well. It has what I call the hang out vibe, you know, like where you go when you cut out of school. The trees, the whole area they shot it in. I like the keyboard parts, it adds a Beatles-like thing to it. I'd buy this one, now that I know who it is.

Hy Pro Glo, Anthrax

These guys are cool; we toured with them. I liked them when Joev Belladonna was in the band, but John Bush is great. It's different, I like both of them. I thought that other song, Only, was one of the best tunes they had in a while. Actually, I like their new stuff 'cause it's slower. It's like more Sabbathlike, as opposed to the speed metal thing. It's still heavy, it's like...When you're drinking your beer, you don't spill as much. The video works, it's just the guys hanging out and jamming. You gotta dig that U.S. Military stuff that's going on it there too.

Hard Act To Follow, Brother Cane

I like the part when the chick comes out of the bag. The song has a Black Crowes vibe to it, which is cool. But I really like watching the chick and all the weird

positions she's getting into. I could really get off watching this. You don't even need Spectrovision (an adult movie channel). Just watch this video. The song is cool. I heard it on the radio and didn't know who it was, and now I know. Oh, now she's got the Gene Simmons thing going with the tongue. This is great.

Under The Same Sun, **S**corpions

(After a long silence) There's enough crap happening in the world, I don't need to be reminded of it. Just relax and have a beer, you know what I mean. They've done better stuff, I dig a lot of their old stuff with Uli Jon Roth. If it was one, it's fine, but this isn't one of my favorite Scorpions things. You may skip this one.

Streetside, The Obsessed

Cool guitar sound. It's Lemmy's son, man!! He's cool right there, just for looking like that! He's a little less raspy of than Lemmy, but it's still cool. It's got that Sabbath vibe to it. I'd listen to this if we were just hanging out drinking some beers, it would be cool. But

then again, when I'm hanging out drinking some beers, I could listen to just about anything as long as you don't put something like the Carpenters on. But I like this one. All we need is a keg over in the corner there, and then you got like a basement party going. It's got that vibe to it, just the band playing, everybody hanging out and drinking beers. This one scores high on the list.

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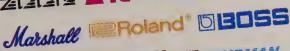
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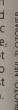
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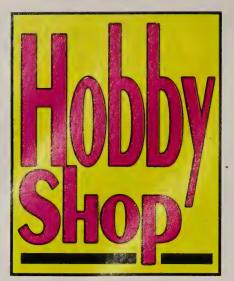
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BY BRYAN HARPER

ed Nugent has always been one of rock's most outspoken and outrageous personalities. Got a topic? Just ask the self-proclaimed Motor City Madman about it and you're liable to end up with a 20-minute discourse on the subject.

World peace? You really want to know Terrible Ted's solution? Welfare? You might not like what the man has to say. Gun control? Don't get him started. Yup, ol' Ted Nugent is certainly a free thinker, someone

who sure as hell doesn't give a damn about "political correctness", a man whose politics make Rush Limbaugh's look downright liberal! Yet somehow, despite being the antithesis of the standard quasi-radical, loyal liberal rock psycho babble. Nugent has managed to survive and prosper in the rock wars for the better part of 30 years. Whether it's been as part of a platinum selling band like Damn Yankees or staking out on this own, this gun-toting, bow-shooting rock and roll wildman, has done it his way. Now that he's back on his own following the demise of Damn Yankees, Ted's turned his attentions towards his two favorite subjects— hunting and rock and

"I'm into my fourth year as the editor and publisher of World Bowhunters magazine," he said. "The magazine's on fire. I'm more and more in demand. People know what I stand for; they're interested in hearing about my opinions on hunting, conservation and guns as well as on rock and roll. I'm being called to speak at youth organizations all across the country. I also speak at young lawyers and law enforcement conventions. I also have plans to have my own radio show. I'm the best— nobody can touch me and when the opposition even dares to say a word, I make them do a breast stroke in their own vomit.

Certainly Nugent has never been one to suffer from lack of ego. In fact, his strong opinions on everything have managed to enrage just about everyone within earshot. But that's fine with Ted. Love 'em or hate 'em, the only thing he can't stand is when somebody ignores him. And let's face it; the guy does have much to brag about. It's great when a guy can turn his hobbies into his career, and in the case of Nugent, he's done it more than once. Aside from his legendary rock and roll career, his success as a hunter has opened up countless new business opportunities for this Detroit native.

One of the things I recently did was host a Ted Nugent Spirit Of The Wild series for PBS stations throughout the midwest," he said. "I quarantee, my friends, that it set new records nationwide for pledged income to PBS. The show features four of my TV specials— The Hunting Lifestyle, A Day In The Life of the Ted Nugent Ranch, A Father and Son Hunting in Quebec, Canada, and The Ultimate Beast few years. But there'll be a lot of new things too; I got a song called Sunrize, with a 'z', which is an instrumental, and a super rocker and Heart And Soul.

'I realize now that when I fought the hardest to not let anyone in the recording procedure compromise my quitar sounds, those were my biggest records," he added. "That threatening rumble is the gist of everything that is Nugent music, and that's what is going to be projected beyond your wildest dreams on this album. In fact we're going to have this one on CD, cassette and suppository! I'm expecting that this will be the pivotal recording of my career. I know my compositional talents have never been more excited, have never been more unleashed and uninhibited. Now it's just a matter of making sure we capture every lick just the right way."

How can a guy who's recorded more than 20 albums during his lengthy career possibly be so revved, so stoked, so totally over-the-top about his new album? Well, in all honesty, Ted thinks every album he records is going to be the one that'll tilt the planet just a bit more off its axis. But

maybe this time, after going through some mildly disappointing sales of his previous two solo discs, he will put together the collection that will combine his unmatched sonic guitar mayhem with just enough

quality material to reach a wider musical audience. In the wake of the success of his recent retrospective boxed set, Out Of Control, maybe Ted will indeed manage to create music that will live up to his own

'Upon reviewing my boxed set. I realized unequivocally that the most exciting music and my favorite stuff happens to coincide with my biggest selling records. You know why? Because it wasn't produced, it was revered. If you have reverence for the sonic and the thrust of your creation musically, then you'll make sure that the drums sound like the drums you play in a garage, you will make sure that the quitar sounds like the guitar you play in a smokey, short-skirt, filth-ridden club. And these sounds are what separate my successful selling records from my less successful selling records. So we have discovered the system by which not to process the instrumentation, but to enhance the guttural level of the instrumentation. In other words, the guitar has got to sound like a real guitar, not some electronic thing. You've got to hear it work, you've, got to hear the metal strings, you've got to hear the pick hitting it, you've got to actually be able to hear the flesh against the strings when you're playing them.

That's what this album is about.'

ED NUCEN

"People know what I stand for: they're interested in hearing my opinions."

Nugent Tales. Before long I'm going to be a five-headed media monster that no one will be able to touch."

Still, when all is said and done, it is music that still plays the central role in Nugent's life. The hunting is great, the radio and TV exposure is fun, but there's still nothing quite like slipping on a guitar, plugging it into a mountain of amps, and then attacking 10,000 rabid fans with the same ferocity he attacks a grizzly bear. And now, after a five year absence from performing and recording as a solo artist, the Huge Nuge is back at work. Some of the faces surrounding Nugent this time are more than vaguely familiar, and some of the tunes he's recording also hold a special place in any true headbanger's heart.

"I've got Derek St. Holmes back with me on vocals," Ted said, alluding to the guy who provided the gusto behind many of Nugent's earlier classic albums. "And Denny Carmassi, who's been with Heart and Coverdale/Page, is on drums. The music we're making is a manifesto with gusto. No question about it. On top of that, I've got some surprises up my sleeve. I'm rerecording Great White Buffalo, in all its glory and there's gonna be a new version of Fred Bear, The American Hunter's Theme Song, which has already sold over 100,000 copies as a single over the last

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NAKED SUN, WONDERDRUG

For a band that calls New York City home, most of the success enjoyed by Naked Sun has come from far away. These eclectic rockers are already semilegends in Europe, where their complex, art-rock sound has found a warm and dedicated following. Yet, judging by the tracks contained on the band's latest release, **Wonderdrug**, these guys may finally have hit upon a musical formula that will appeal to State-side ears. Songs

perfected a

gloom-riddled style that reeks of doom and depression. It's not like the fans of this strange type of metal haven't heard all of this before, but Daniels, in particular, brings a unique musical vocabulary to this group's musical attack.

Rating: ***

SISTER MACHINE GUN, THE TORTURE TECHNIQUE

Sister Machine Gun is a product of

DEMENTED TED, PROMISES IMPURE

No, there ain't a guy in sight named "Ted" playing in the band called Demented Ted. But considering the crazed brand of metal these heartland rockers play, their unusual name choice is probably appropriate. This is good, solid, LOUD rock from first cut to last. Such songs as Existence Lies Beneath, Despair and Liquid Remains show guitarist/vocalist Ron Janis, drummer Mike Anderson, guitarist Ken Cutler and bassist Mark Kolar in fine form. With tinges of thrash and touches of doom, Promises Impure covers a broad swath of rock terrain—and does it with style.

Rating: ***

SAMAEL, CEREMONY OF OPPOSITES

Switzerland is known for great chocolates and tall mountains... not great rock and roll. Let's face it, when your nation's greatest claim to rock and roll fame is Krokus, you ain't got that much to brag



such as Shriek Of The Weak and Memory Of An Expensive Festival are filled with tongue-in-cheek humor and just enough heavy riffs to keep true rockers happy.

Rating: ***

ASPHYX, ASPHYX

This three-man band plays a brand of unrelenting hard rock that mark them among the most challenging of European metallers. With a revised line-up, which now features vocalist/bassist Ron Von Pol, guitarist Eric Daniels and Immer Sander Van Hoof, Asphyx has

MTV's notorious "experimental" show 120 Minutes. Their dense, industrial metal sound has made them a favorite of bands such as Nine Inch Nails and KMFDM, both of whom have offered "support" tour gigs to Sister Machine Gun. Now, on their latest album, The Torture Technique, this band seems determined to gain their own share of notoriety. Blending techno beats, thought-provoking lyrics and heavy riffs, SMG seems well on their way to establishing more than a cult following. Rating: ****

Demented Ted: Not a Ted in sight.

about. While Samael are nothing to write home about, they certainly take the Swiss rock status up the rock ladder a few rings. On their latest album, Ceremony Of Opposites, this four-man band creates a dense, atmospheric musical melange that is geared for frightening the living hell out of anyone who dares play it.

Rating: ****

RATING SYSTEM ***** EXCELLENT ****= VERY GOOD ***= GOOD **= FAIR *= POOR

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The story behind the song Atomic Opera's "JUSTICE"

rank Hill has a consciecne. The lead singer for Atomic Opera says he's caused pain to other people in his life, even if he didn't intend to hurt anybody— whether he said nasty things about another or invited someone to move into his house, thus enabling the person and not letting him fend for himself by "disrupting the natural flow of their life by giving them a security and disabling them from having to work at their life. I thought I was helping."

As Frank was busy, feeling guilty for himself, he came across a book, **Till We Have Faces** by Clive Staples Lewis. "It deals with this girl who is angry at the gods, because she is ugly, angry, and her life has no meaning or purpose. It's been one



tragedy after another. She writes down all her hateful thoughts in a book. She climbs up the mountain, and with every step is thinking 'Justice, I'm gonna get justice,' and when she's in the face of the gods, her book disappears. None of that stuff matters. When she met the gods, she realized how she had hurt all the people around her, and so the pain that was inflicted on her had become less of an issue than the pain she had inflicted on other people. Instead of justice, she needed mercy."

JUSTICE

As recorded by ATOMIC OPERA

FRANK HART ALLISON SMYTHE SAM TAYLOR MARK POINDEXTER JONAS VELASCO

Blackbird with a broken wing is on the side of the freeway. The preacher says, "Don't worry," but he won't fly away (oh glory)... ights flash, sirens scream.

a Mardi Gras procession.

Everyone is in trouble when everyone pray.

And all the people raise fists in the air,

cry out in anger for things to be fair.

When I pray "have mercy" I will never ask for justice.

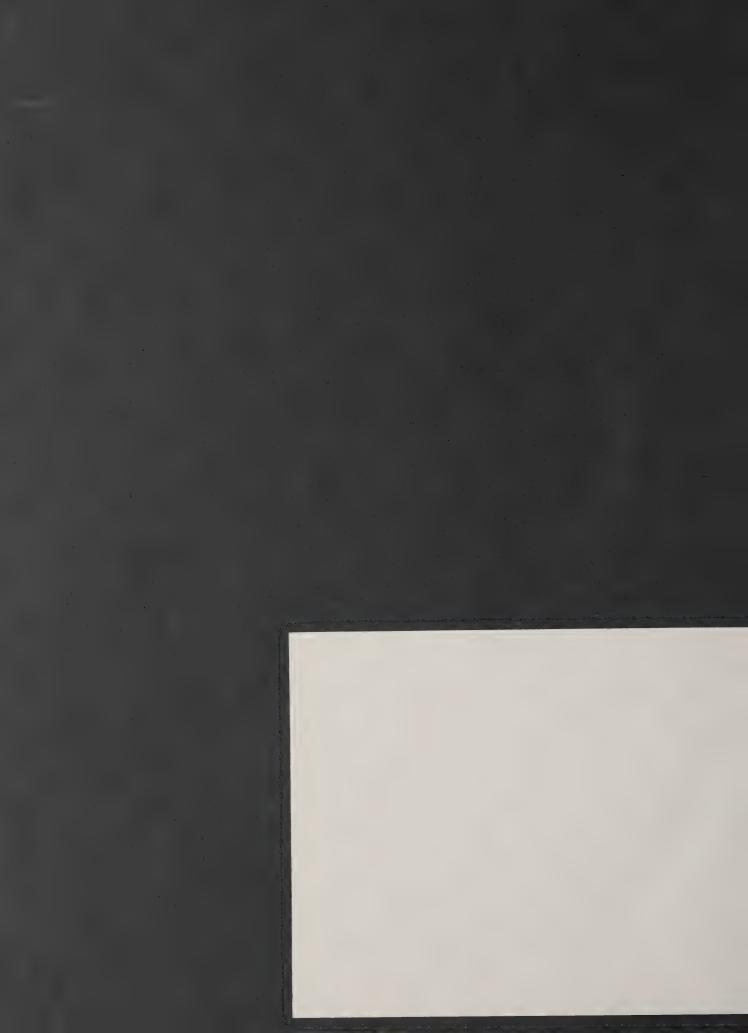
Dark night in my soul, I scale the walls of doubt .. in a cage of faith, and there's no way out in these days of unknowing you. I stand so close to alone but I will not stand for their black parade.

When I pray, "have mercy," the last thing I would ever want is justice.
When I pray, "have mercy"
I pray that I will never ask for justice.

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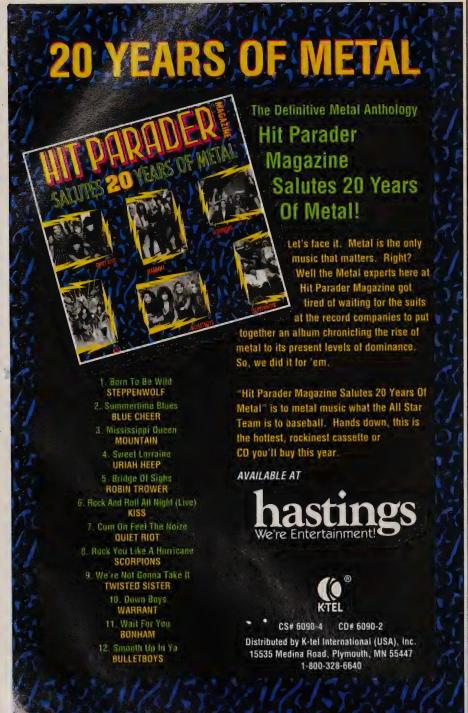
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take off your pants.
Take off your stockings—
take off your bra.
Take off your makeup
and let's see it all.
Now peel on the spinning wheel.

Say you are a singer—
come and sing.
Take off your necklace—
take off your rings.
Take off your garter belt—
take off your dress.
Take off your perfume,
want to see your nakedness,
now peel on the spinning wheel.

In your set of three, you can be everything you want to be. In your set of three, think of me, anything you want now peel.

Say you are a dancer—
come and dance.
Take off your shirt—
take off your pants.
Take off your stockings—
take off your bra.
Take off your makeup
and let's see it all.

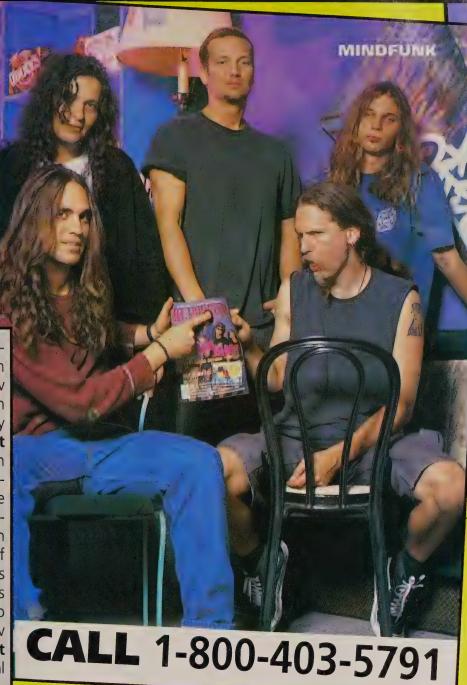
Now peel on the spinning wheel Now peel get on your poles and ride.

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Standin' tall, standin' proud, strangers in the night. She's just a face among the crowd, but she knows wrong from right.

Working, slaving everyday, makin' just enough, wonderin' if it's gonna last, it shouldn't be that tough.

But what she's got, sure ain't a lot, 'cause it's a powerful thing.

Take another look around, tell me what you see, people rising up above their own adversity.

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But what she's got, sure ain't a lot 'cause it's a powerful thing.

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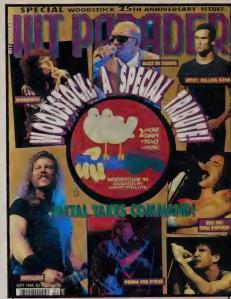
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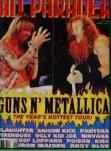
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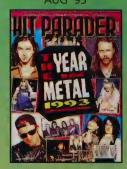
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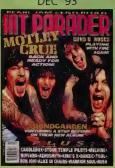


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Aeromith — Compilation 2 has
G.G. Allin — Texas 29: 110 min
Alliman Brothers — Jones Beach 94/91 2 has 20 min
Alliman Brothers — Jones Beach 94/91 2 has 20 min
Alliman Brothers — Jones Beach 94/91 2 has 20 min
Alliman Brothers — Janes Beach 94/91 2 has 20 min
Alliman Brothers — Beacon Theater, NYC 3/92 2 has
Babes in Toyland — Mitwatuce Toad Cafe
Beates — Lact It Be Che Original Film)
Beatles — Let It Be Che Original Film)
Beatles — Let It Be Cottakes Pro 1 hr
Beatles — Unsurpassed Videos Pro 90 min
Beatles — Unsurpassed Videos Vol 2 Pro 90 min
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Beatles — Unsurpassed Videos Vol 2 Pro 90 min
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Beatles — Unsurpassed Videos Vol 2 Pro 90 min
Beatles Sabbath — Collection Pro 70 min
Biack Sabbath — Collection Pro 70 min
Biack Sabbath — Story Volume 1 Pro 1 hr
Biack Sabbath — Never Say Die 1978 Pro 1 hr
Biack Sabbath — Story Volume 1 Pro 1 hr
Biack Sabbath — Rariites Vol 1 Pro 2 hrs
Bion Joi — 1 Japan 1985 Pro 95 min
Bion Joi — NY (2002 Pro 75 min
Bion Joi — NY (2002
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Jimi Hendrix — Sweden 1969 Pro 1 hr
Jimi Hendrix — See My Music Talking Pro 2 hrs
Jimi Hendrix — See My Music Talking Pro 2 hrs
Jimi Hendrix — See My Music Talking Pro 2 hrs
Jimi Hendrix — Atlanta Pop Festival 1970 Pro 1 hr
Jimi Hendrix — Atlanta Pop Festival 1970 Pro 1 hr
Jimi Hendrix — Atlanta Pop Festival 1970 Pro 1 hr
Jimi Hendrix — Atlanta Pop Festival 1970 Pro 1 hr
Jimi Hendrix — Royal Albert Hall 1969 Pro 1 hr
Jimi Hendrix — Royal Albert Hall 1969 Pro 1 hr
Jimi Hendrix — Royal Albert Hall 1969 Pro 1 hr
Jimi Hendrix — Royal Albert Hall 1969 Pro 1 hr
Jimi Hendrix — Royal Albert Hall 1969 Pro 1 hr
Jimi Hendrix — Royal 1990 Pro 30 min
Jimi Pro Maiden — Albany 1991 2 hrs
Jiron Maiden — London 1980 Pro 30 min
Jiron Maiden — Let Jay 2 Pro 85 min
Mick Jagger — SNL Rehearsals 2/13/93 50 min
Mick Jagger — SNL Rehearsals 2/13/93 50 min
Mick Jagger — SNL Rehearsals 2/13/93 50 min
Mick Jagger — Webster Hall, NY 2/9/93 Pro 1 hr
Janes Addiction — Detroit 1989 Pro 70 min
Janes Addiction — Hily 1970 Pro 80 min
Janes Addiction — Hily 1970 Pro 80 min
Janes Addiction — Hily 1972 Pro 80 min
Janes Addiction — Troy, NY 11992 2 hrs
Janes Addiction — Troy, NY 11992 Pro 1
Janes Addiction — Troy, NY 11992 Pro 1
Jethro Tull — Albany, NY 11/91 90 min
Jethro Tull — NY 10/92 90 min
Jethro Tull — NY 10/92 90 min
Jethro Tull — NY 10/92 90 min
Joan Jett — West Point, NY 3/3/90 75 min
Joan Jett — West Point, NY 3/3/90 75 min
Joan Jett — West Point, NY 3/3/90 75 min
Joan Jett — Middletown, NY 11/23/91 80 min
Joan Jett — Collection (Japan)
Joan Jett — Middletown, NY 11/23/91 80 min
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Joan Jett — Collection (Japan)
Joan Jett — Middletown, NY 11/23/91 80 min
Joan Jett — For 1 hr
Judas Priest — Toronto 1990 2 hrs
King Diamond — Houston 1989 90 min
Kinks — Compilation #1 Pro 90 min
Kinks — Collection Volume 2 Pro 75 min
Kinss — The Collection Volume 2 Pro 1 hr
Judas Priest — Toronto 1990 2 hrs
Kiss — The Collection Pro 90 min
Kinks — Biography 1964-1984 Pro 75 min
Kiss — The Collection Volume 2 Pro 1 hr

                   Led Zeppelin — Royal Albert Hall (Fab Box) Pro 1 hr
Led Zeppelin — Chicago 1975 — The Collection
Pro 1 hr
Led Zeppelin — Danish TV Special 1969 (Fab Box)
Pro 30 min
Led Zeppelin — Video Daze Part 1 Pro 140 min
Led Zeppelin — Video Daze Part 2 Pro 100 min
Led Zeppelin — Video Daze Part 3 Pro 50 min
Led Zeppelin — Video Daze Part 3 Pro 50 min
Led Zeppelin — Video Daze Part 4 (1975 Tour)
Super 8 Footage 1 hr
Led Zeppelin — NY MSG 1977 Pro 1 hr
Led Zeppelin — NY MSG 1977 Pro 1 hr
Led Zeppelin — Paris 1969 + Song Remains The Same
Outakes Pro 50 min
Led Zeppelin — Royal 1979 Pro 2 hrs 30 min
Led Zeppelin — Toronto 1990 Pro 75 min
Lud Zeppelin — Knebworth 1979 Pro 2 hrs 30 min
Lynyrd Skynyrd — San Francisco 1975 B/W Pro 75 min
Lynyrd Skynyrd — Knebworth 1976 Pro 45 min
Lynyrd Skynyrd — Knebworth 1976 Pro 45 min
Lynyrd Skynyrd — Rockpalast 1974 Pro 30 min
Lynyrd Skynyrd — San Francisco 1975 B/W Pro 75 min
Lynyrd Skynyrd — San Francisco 1975 B/W Pro 75 min
Lynyrd Skynyrd — San Prancisco 1979 Pro 45 min
Lynyrd Skynyrd — San Prancisco 1979 Pro 45 min
Lynyrd Skynyrd — San Prancisco 1979 Pro 45 min
Lynyrd Skynyrd — San Prancisco 1979 Pro 45 min
Lynyrd Skynyrd — San Prancisco 1979 Pro 100 min
Madonna — Japan 1997 Pro 100 min
Madonna — Collection Volume 2 Pro 90 min
Madonna — Nice, France 890 Pro 2 hrs
Madonna — Nice, France 1990 Pro 10 min
Madonna — Nice, France 1990 Pro 2 hrs
Madonna — Nice, France 1990 Pro 2 hrs
Madonna — Nice, France 1990 Pro 10 min
Madonna — The Interviews Pro 1 hr
Madonna — Nice, France 1990 Pro 2 hrs
Madonna — Nice, France 1990 Pro 10 hr
Paul McCartney — Lipe 1990 Pro 2 hrs
Madonna — Nice 1990 Pro 2 hrs
Madonna — Nice 1990 Pro 2 hrs
Madonna — Nice 1990 Pro 2 hrs
Madonna —
Paul McCartney — Japan 1990 Pro 2 nrs 15 mn
Paul McCartney — Lone Star Roadhouse, NY 1990
Pro 1 hr
Paul McCartney — Unplugged Unedited Pro
1 hr 40 min
Paul McCartney — Unplugged Unedited Pro
2 hr 40 min
Paul McCartney — Ed Sullivan Theater, NY 12/10/92
Pro 90 min
Megadeth — New Haven, CT 1990 45 min
Megadeth — Largo 1986 1 hr
John Cougar Mellencamp — Philadelphia 1992
2 hrs 15 min
Metallica — England 1988 Pro 30 min
Metallica — Hartford, CT 1989 2 hrs
Metallica — New York 1989 100 min
Metallica — New York 1989 100 min
Metallica — Rehearsal Show 8/791 2 hrs
Metallica — Rehearsal Show 8/791 2 hrs
Metallica — Rehearsal Show 8/791 2 hrs
Metallica — Milwauke 11/91 150 min
Metallica — Nassau, NY 12/20/91 2 hrs 40 min
Metallica — Singhamton, NY Part 1 1992 90 min
Metallica — Binghamton, NY Part 1 1992 90 min
Metallica — Albany, NY Part 1 1992 90 min
Metallica — Hartford Part 1 1992 90 min
Metallica — Hartford Part 1 1992 90 min
Metallica — Hartford Part 2, 1992 90 min
Metallica — Hartford Part 2, 1992 90 min
Metallica — Hartford Part 2, 1992 90 min
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Metallica — Chattanooga, IN 3/1/292 Pro 2 hrs Part 1
Metallica — Chattanooga, IN 3/1/292 Pro 2 hrs Part 1
Metallica — Chattanooga, IN 3/1/292 Pro 1 hr Part 2
Ministry — Dallas 1990 Pro 75 min
Moody Blues — Allentown, PA 1992 2 hrs
Moody Blues — Allentown, PA 1992 2 hrs
Moody Blues — Allentown, PA 1992 2 hrs
Moody Blues — Radio City, NY 1993 2 hrs
Motor Steve — New York 1990 100 min
Motley Crue — Aubum Hillso, MP 1990 Pro 2 hrs
Motorbead — Toronto Pro 1 hr
New York Dolls — Live In A Doll's House Pro 30 min
Stevie Nicks — US Festival 1983 Pro 100 min
Stevie Nicks — US Festival 1983 Pro 100 min
Stevie Nicks — US Festival 1983 Pro 100 min
Stevie Nicks — US Festival 1983 Pro 100 min
Stevie Nicks — Galformia 891 Pro 90 min
Stevie Nicks — Galformia 891 Pro 10 min
Cruzy Osborne — Poughkeepsie, NY 1/21/92 110 min
Cruzy — Scattle 6/11/92 Pro 100 min
Pantera — Denmark 93 2 hrs
Pearl Jam — Milam 1982 Pro 100 min
Prince — Month 1983 Pro 2 hrs
Pearl Jam — Milam 1982 Pro 100 min
Prince — Milam 1982 Pro 2 hrs
Pearl Jam — Milam 1982 Pro 100 min
Robert Plant — Pro 1 hrs
Robert Plant — Pro 1 hrs
Robert Plant — Pro 1 hrs
Robert Plant — New York 1983 Pro 1 hr
Robert Plant — New York 1983 Pro
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Rush — 75-76-77 Pro 30 min
Rush — Philadelphia 1990 110 min
Rush — Philadelphia 1990 110 min
Rush — Albany, NY 1990 2 hrs
Rush — Alsany, NY 1990 2 hrs
Rush — Alsasu Colsecum 1992 2 hrs
Rush — Nassau Colsecum 1992 2 hrs
Rush — Nassau Colsecum 1992 2 hrs
Rush — NYC 12/69/1 2 hrs
Santain — Chile 29 Pro 2 hrs
Santain — Labdater, NY 1989
Sex Pistols — Rock N Roll Swindle Pro 100 min
Sex Pistols — Rock N Roll Swindle Pro 100 min
Sex Pistols — Bullocks To Everyone
(rare concert footage) Pro 90 min
Sex Pistols — Bullocks To Everyone
(rare concert footage) Pro 90 min
Skinny Puppy — Holland 88 1 hr
Skrew — Texas 93 2 hrs
Slaughter — New York 1980 1 hr
Slayer — New York 1988 100 min
Slayer — Japan 1990 2 hrs
Slayer — New York 1988 100 min
Slayer — Troy, NY 2/11/19 185 min
Smiths — Videography Volume 1 Pro 100 min
Soundgarden — La 2/11/88 1 hr
Soundgarden — San Francisco 92 2 hrs
The Spin Doctors — Beacon Theater, NYC 1992
2 hrs 40 min
The Spin Doctors — Haly 93 Pro 80 min
Bruce Spingsteen — Largo 1978 Pro 2 hrs
Bruce Spingsteen — Largo 1978 Pro 2 hrs
Bruce Spingsteen — Largo 1978 Pro 2 hrs
Bruce Spingsteen — Largo 1980 2 hrs
Bruce Spingsteen — Largo 1980 2 hrs
Bruce Spingsteen — Haly 93 Pro 80 min
Bruce Spingsteen — Saturday Night Live Rehearsals &
Bruce Spingsteen — Saturday Night Live Rehearsals &
Bruce Spingsteen — G/24/93 Benefit Show, NJ Part 1
Bruce Spingsteen — 6/24/93 Benefit Show, NJ Part 2
Paul Stanley — New York 1980 Pro 35 min
Bruce Springsteen — New Jersey //26/97.2 hrs 40 mm
Bruce Springsteen — Saturday Night Live Rehearsals & BBC Special 1992 Pro 90 min
Bruce Springsteen — 6/24/93 Benefit Show, NJ Part 2 1/2 hrs
Bruce Springsteen — 6/24/93 Benefit Show, NJ Part 2 1/2 hrs
Paul Stanley — New York 1989 Pro 75 min
Paul Stanley — New Haven 1989 100 min
Rod Stewart & Faces — Biography 1969-1974 Pro 1 hr
Sting — Nassau Coliscum 1991 100 min
Stone Temple Pilots — Illinois 93 80 min
Stranglers — Compilation 1977-1982 Pro 1 hr
Sting — Nassau Coliscum 1991 100 min
Stranglers — The Old Testament
T-Rex — Collection Pro 1 hr
Texus Pop Festival — 1969 Pro 90 min
(with Led Zeppelin footage)
Thrill Kill Kult — Houston 6/6/90 70 min
Johnny Thunders — Dead or Alive London 1984
Pro 45 min
Pete Townsend — Beacon Theater, NY 7/16/93 2 1/2 hrs
U2 — Save The Yuppies San Francisco 1987 Pro 1 hr
U2 — Rockpalast 1983 Pro 90 min
U2 — The Pestival 1/983 Pro 100 min
U2 — The Pestival 1/983 Pro 100 min
U2 — The Pestival 1/983 Pro 100 min
U2 — Weadowlands Arena, NJ 1992 110 min
U2 — Meadowlands Arena, NJ 1992 110 min
U3 — Halen — Vintage Compilation Vol 2 Pro 90 min
Van Halen — Vintage Compilation Vol 2 Pro 18 vs
Van Halen — Ly Intage Compilation Vol 2 Pro 90 min
Van Halen — Olloc Eloo Wabo, Mexico
May 20 & 21 1992 2 hrs
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Van Halen — Dalas, TX 12/4/91 Pro 1 hr
Van Halen — Jones Beach, NY 7/93 2 hrs
Stevie Ray Vaughn — Naustin City Limits & Unplugged & more Pro 2 hrs
Tom Waits — Intage Collection Vol 3 Pro 10 min
Stevie Ray Vaughn — Daytona 87 Pro 90 min
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The procedure is: bands hook up with but the record sounds is almost as important as the music that's etched in those grooves...so we thought we'd ask members of the rock and roll elite, How did you find your producer?

For the **Metallica** album, we knew we couldn't write the same kind of stuff we'd been doing. And, if we were going to try something different, we wanted to try everything different. Flemming's great at getting our sound, he knew what we wanted to

sound like. It came too easy. We needed a new spark, we wanted a thicker sounding album. We heard some music by Bob Rock that had some nice thick sounds to it- some of the Cult stuff, some of the Motley Crue sounded fairly thick, big, we liked the low end stuff was going on. We needed someone to help the sounds: we already had the songs. We wanted something different. Bob was so differentpeople were freaking out. He pushed me vocally more than anyone has. He'd say, "Hey man, what the hell are you singing?" I can't understand you. He was more of an outside view.

James Hetfield Metallica

We wanted to get away from always being classified as the Bay Area metal sound— the Metallica sound. We wanted to go with someone different. Tony

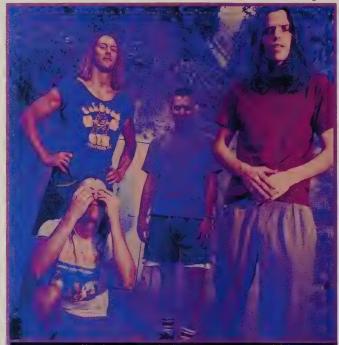
Platt has never done a band like us. We talked to him, then sent him a tape. His response to the second song was "that sounds like '90s Led Zeppelin," and that's cool. That's the guy. We knew The Ritual wasn't going to be a metal-sounding record, but that it would have some elements of metal...and that's a good combination. He had a great track record. Tony's done Back In Black and Foreigner— all these albums that we loved listening to as kids. As well, he's English so it definitely would have a different feel and sound to it. It worked out great, The Ritual has a different sound and feel to it as far as metal goes, now, we'll see what happens this next time out.

> Chuck Billy Testament

ers and try and hear stuff. Some producers go in there and really write and rearrange songs and take over. Some bands need that, but we don't need that. So we just listen to records and go, "I really like that drum sound he'd get or that guitar sound is what we need." Someone who understands our sounds.

Rob Zombie White Zombie

We were looking for some outside ears, the name Andy Johns, who produced most of Led Zeppelin's records, came up.



Tool: "Our producer was recommended to us."

Coincidentally, I had met him in a recording studio while I was finishing production on the last Private Life album. So we auditioned him. We needed to know whether we would get along with him on a personal level. Also, we wanted to see how he worked in the studio. All we knew was that he's made some great records. So we called him.

Edward Van Halen Van Halen

To me Sam Taylor brings Sam to the banquet. Just like Ty and Doug and I bring ourselves to the band. He brings Sam to the band.

Jerry Gaskill King's X

My music isn't produced, it's revered. If you

have a reverence for the sonic and the thrust of your creation musically, then you will make sure that the drums sound like the drums you play in a garage. You will make sure that the guitar sounds like the guitar you play in a smoky, short-skirted, filth-ridden club. These sounds are what separate my successful selling records from my less successful selling records.

Ted Nugent

He was recommended to us.

Maynard James Keenan

A long time ago Mark Dodson came and checked out Ugly Kid Joe and he really dug our band. He told somebody at Mercury, "I love those guys, when they're ready to do their album at least give me a shot." He'd done a lot of great bands like Infectious Grooves and Prong and the Electric Love Hogs. We had a list of producers' names we

were looking through, finding out who was available and interviewing what they liked about Ugly Kid Joe. We wanted someone who liked the band and didn't want to do it for the money. Mark's name came up, and he seemed the most enthusiastic, he made more of an effort to get us than anyone else. He was like, "I don't really care about anything, I want to work with this band." He had the most positive vibe of really wanting to work with us and I had a positive vibe about what he's done in the past. He's worked with Anthrax, which is some of my favorite guitar bands. We wanted someone who could really get our heavy side out.

Klaus Eichstadt Ugly Kid Joe

We found Bruce Fairbairn through John Kalodner, who's our A&R guy. He worked with Bruce on the Aerosmith stuff. He's done some really cool records like AC/DC's

The Razor's Edge, and the new Scorpions album, the old Krokus albums, Bruce has done some good rock and roll music.

Jesse Dupree Jackyl

Ron Nevison did my first solo single, You're Invited. We got along well— he's a really cool dude and a really talented producer. We talked to a bunch of different producers, including Motley's producers, Bob Rock and Bruce Fairbairn. Fairbairn was busy with Aerosmith. Bob Rock had made a commitment to Motley. It's hard to find a good producer in your own time frame when you want to do your record. Ron had just finished up the Damn Yankees. We had a bunch of meetings with the band, and everybody really liked Ron.

Vince Neil

We just listen to records by different produc-









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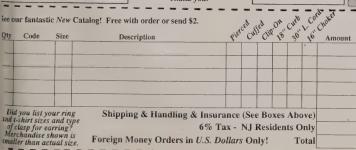
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GEARING UP

Hit Parader: What guitar players did you listen to while growing up?

Mick Mars: I listened to a lot of Jimi Hendrix, Michael Bloomfield, Johnny Winter and Ritchie Blackmore. I listened to that kind of stuff for different influences and all kinds of ideas and things like that. I was 11 years old when I taught myself to play. My mom liked listening to things like Elvis Presley and I always liked guitar. I even like some of the country-flavored bands, like the Eagles and Poco, mostly because of Rusty Young. He's really good. I loved steel guitar or slide guitar. The first song that I learned to play was on the B-side of a Righteous Brothers song called B Flat Blues. It was on the other side of Coco Joe. It was so cool.

HP: Do you remember what your first guitar was?

MM: My first guitar was a Stella Acoustic guitar.

HP: Did you play on acoustic for a long time? **MM:** I always wanted an electric guitar so after a year my mom bought me an electric guitar called a Rodeo with some money she made ironing clothes on weekends. Then I had a Fender Music Master with a single pickup thing and a Gibson Melody Maker. **HP:** Did you come from a musical family?

MM: No. I didn't. But my folks knew what I wanted to do and they supported me as best they could. Even though my mom bought me a guitar, they couldn't afford amplifiers and that kind of stuff. They completely supported me, but I don't think they envisioned what I really wanted and the goal that I had set in my mind.

HP: What was that goal you had in mind?

MM: To be where I am today.

HP: You mean you had that vision even when you were just 12 or 13 years old?

MM: Even earlier than that. As a youngster, I used to get those big Christmas mesh stockings that had some tiny plastic-stringed toy guitars and I always played those.

HP: Did you envision what it was going to take to make it?

MM: Not really. I knew you had to have a lot of determination.

HP: What gave you that determination?

MM: It was the only thing that I knew how to do. I focused so much on guitar playing that I got to an age in my early 20s that I really couldn't do anything else because I didn't have the training. I really didn't want to work for minimum wage for the rest of my life. So I said to myself, "I have to do this. I know I'm not the greatest guitar player on the planet, that's for sure, but I feel that I have something to offer because I really try to be different from anyone else." I felt I was good at picking out melodies and playing what the song is as opposed to over playing and saying,

TECH TALK

BY MARIE WOODHALL

"watch how fast I could play this."

HP: Besides guitar, you also play six-string bass, sitar, mandolin, piano and organ.

MM: I learned them as a result of playing by ear. I've been playing guitar for such a long time that I hear a melody in my head and I can pretty much pick it out on any instrument. I'm not like a virtuoso or anything. I like to dabble with these things when I'm home writing and working on songs and stuff. I play all those instruments so that when I bring the idea to the band it's like a song whose idea is pretty much finished. We just hash it out together.

MICK MARS

"I was 11 years old when I taught myself to play guitar."

HP: In what type of environment do you find yourself most inspired?

MM: I'd have to say in my home in Malibu, California. I have no neighbors where I live. It's very tranquil. My house looks over Thousand Oaks and West Lake cities. I love the peacefulness and I work best there. In fact, it was really hard for me in Vancouver to be inspired to write solos and create music. The songs were pretty much done but I still had to work on the solos and hearing melodies and stuff so I could pick out the melody and incorporate it into a guitar solo. There I was on the 14th floor of this studio trying to concentrate, and every 20 minutes there was a firetruck or a siren going by. It was all so distracting. All those noises are so obnoxious to me when I'm trying to create and I shake when I hear them.

HP: How much time do you devote to playing guitar on an average day?

MM: I try to get in at least three or four hours of practice. Sometimes my ideas come at three or four in the morning. It's weird. I'll be laying down and starting to go into that deep sleep state and all of a sudden these melodies start to come to my head and I have to go into my little 16-track studio and lay down some stuff real quick so I don't forget it.

HP: Is it true that you own over 100 guitars? MM: I had about 120, but now I have about 90 or 95. I sold some of them because they were just laying around wasting. I have 30 Stratocasters. My newest one is a 1972 and the oldest one is a 1954. I also have three 1960 Les Pauls, and I probably have the market covered on Charvels. I like them because they sound good and they're road worthy. 1 also have some unusual pieces, like a 1927 National Tri-plate. It even says "patent pending" on it. There's a guy that makes guitars, out of New Mexico or Arizona, and he builds like six guitars a year. They're called Musser Martinez and everything else, but Musser is incredible. I guess the difference lies in the fact that the guy hand picks his own woods and does everything by hand.

HP: What made you start collecting?

MM: I just kind of woke up one day about four or five years ago and realized how cool these vintage instruments were. I started looking for them on tours and going into vintage guitar stores. I got a lot of stuff from Norman's Rare Guitars. He and I trade back and forth.

HP: I find it interesting that you don't endorse any particular guitar.

MM: I don't endorse anybody because I love all guitars. The only bad thing about endorsing a particular guitar is that I don't get my face shown in any guitar advertisement. But I feel like, "where were these guys when I was like a burn and really needed an endorsement?" Now, that I'm somebody, I can play what I want and I don't need to have an endorsement. These companies should be going after the kid that really can't afford his or her own guitar and that has real talent.

HP: If you had to give up all your guitars except for two or three, which ones would you keep?

MM: I'd say that I have two guitars that are "neck in neck," pardon the pun. I have a 1963 Stratocaster that I got in Dallas in 1989 that I just love. It's an incredible sounding guitar. I also have a 1960 double-cutaway Les Paul Jr. with the little P-90 on it. These two guitars I'll never, ever get rid of!

HP: You had the unfortunate experience of having had a few guitars stolen recently. What happened?

MM: I had three stolen from A&M Studios in Los Angeles. It was late at night and some guy came in who was all sloshed and drunk and said he was Tommy Lee's brother and he walked in and walked out with my guitars. The security guys didn't know any better. He stole my 1969 Les Paul, a Jackson and a guitar that Bob Rock made for me. Two of them are replaceable but the one that Bob gave me isn't. It had a lot of sentimental value.



Kingner

HIT PARADER



eymour Duncan, long one of the most respected names in the field of replacement pickups for electric guitars and basses, has introduced two hot new pickups of interest to Instrumentally Speaking readers: the George Lynch Li'l Screamin' Demon, and the Tele Little

The Li'l Screamin' Demon, obviously, was designed in Duncan's Custom Shop for George Lynch, of Dokken and Lynch Mob fame. It's a Strat-size version of the original Screamin' Demon, has less bite and more growl than its big brother, and that the design came about when Lynch asked for a pickup that could scream, and had rich harmonics— but would also clean up when he backed it off. It's got a big, percussive tone without being overly harsh.

According to **Duncan**, the unique tone and versatility of the Li'l Screamin' Demon are due to its combination of allen-head and slotted-head screws, giving each coil a slightly different magnetic field, increasing sustain and harmonic response. String balance can also be finetuned, since the screws are adjustable. And despite its size, the LSD is a true humbucker, so it's quiet. Lynch is said to be so happy with his he's asked ESP to build him





Seymour Duncan's Li'l Screamin' Demon and Tele Little '59 pickups.

a custom guitar to showcase it. The LSD comes in black and white, and in bridge and neck/middle models.

With the LSD, Duncan now has 200 different replacement pickups- make that 201! The new Tele Little '59 is a "best of both worlds" hybrid, designed for the Telecaster player who longs to have the smooth warmth of a '59 Gibson PAF pickup mixed in with his biting Tele twang. This lead position pickup has two rows of adjustable pole pieces so string-balance and tonal punch can be fine-tuned; and while it fits Fender Telecasters as a direct replacement, it's also a side-by-side humbucker, so annoying hum is nothing to worry about.

For more information on Seymour Duncan's Li'l Screamin' Demon, Tele Little '59, and other pickups, write Seymour Duncan Pickups, 5427 Hollister Ave.,

Santa Barbara, CA 93111-2345.

Gibson's new Shark Bite guitar stand is a simple, inexpensive and rather ingenious way to keep your guitar from falling over after you casually lean it against your amp. The "stand" is actually a cord, handle, hook and loop arrangement that looks like a capo; the cod loops around your amp handle, and the hook and loop goes through the chord, pulling taut around the neck of the guitar. Gibson says it'll fit in your pocket, eliminate the need for a more cumbersome metal stand and do just as good a job, if not better! To check it out write Gibson Accessories, 1725 Fleetwood Drive, Elgin, IL 60123.







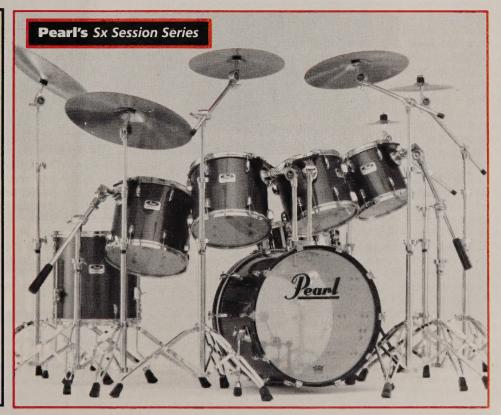






Avedis Zildjian has expanded its range of affordable Scimitar and Scimitar Bronze cymbals, with 13-inch hi-hats, 14-inch crash, and 8, 10, 12 and 16-inch band pairs of Scimitars, and 10-inch splash, 14-inch crash, 14 and 16-inch China types, and 13-inch hi-hats in the Scimitar Bronze range. Both cymbal lines are created from a unique "shett bronze" alloy of 92% copper and 8% tin, which has a very fast attack and quick decay. For more information write Avedis Zildjian Co., 22 Longwater Drive, Normwell, MA 02061.

Pearl's new covered SX Session Series drum kits are competitively priced, and have 7-and-a-halfinch thick select hardwood shells, for a big, warm and rich sound. Masters style individual tension casings allow the shells to breathe for maximum vibration and resonance, as do Pearl's ISS (Integrated Suspension System) mountings. Session Series drums include Pearl's new SP-40 spurs, BT-3 and BB-3 tom mounting brackets, and LG-40 floor tom leg brackets, all from the flagship Masters Series. Remo clear Ambassador heads are standard. and a choice of 11 high gloss polymer exterior finishes are available. Four-piece kits start at \$1699, with double-braced cymbal and boom stands, chain-drive bass pedal, pulley drive hi-hat, and Uni-lock snare stand and infinitely adjustable tom arms all standard. For more info write **Pearl Corp.**, 549 Metroplex Drive, Nashville, TN 37211.





BY ANNE LEIGHTON

At the fast rate technology is evolving, most of today's video developments will be as accessible to the average person in the next five years as an a drum kit has been for

the past fifty years! Be it computer communication, video clip production, creating a show or even owning your own network, the video revolution is becoming more and more in control of everybody. Up until this year there was only one major Rock Music Video Network- MTV. After MTV established their "adult network" VH-1, there had been talk that MTV would be splitting itself into three separate channels in an attempt to appeal to different musical tastes. But that plan was cast by the wayside two years ago, and MTV now has become a network of youth-oriented shows with less emphasis on music.

Now there are four music new networks on the drawing board— 1) **ENT**, a partnership of major music entertainment companies Warner Bros., Sony, EMI, and PolyGram which will

start by the end of 1994. 2) An as yet unnamed channel from BMG Music to focus on new alternative bands, 3) Zoo TV, created in part by U2 and PolyGram music that will show music videos, cult films and home shopping, 4) Another unnamed channel that Ticketmaster will use for home shopping. Whether any music network, besides MTV, can survive remains a hotly debated subject in music circles. Fact is advertising dollars, distribution and viewers will always be essential to any network's survival. The investment required to launch any video channel is often in the tens of millions, but in the near future there will be ways that underground rockers can cut costs to make shows or channels for less than half a million dollars in the first year.

With less than a two thousand dollar investment you can enter the exciting world of cyberspace— using a computer, modum and on-line hook up to receive and report music news throughout the world. You could create a computer information service similar to that started by former MTV VJ Adam Curry's DAT.COM a few years ago. Curry believes anyone can get involved with music reporting, especially where there's no corporate control influencing what news is and isn't covered. He realized this when he read an article written by Mark Cantor, the man that developed Macromind Director, the tool for putting together CD-Rom productions, "Get your computer, get the software you need and just start doing it."

Little by little rockers are producing music CD-Roms for their fans. In the past four years, CD-Rom has become a multi-million dollar industry. And with the right computer

AC/DC: New video material?

software anyone can produce a CD-Rom. Prince has one available for his fans on a Macintosh format. (Prince)'s CD-Rom is probably the most entertaining package out there, because his song lyrics are shown on the screen while his music plays (\$49.95/Graphix Zone). Heart has a CD-Rom that's compatible to IBM computers, and it was created by Compton Entertainment. Heart: 20 Years Of Rock'N'Roll is a fascinating five hours of interviews, music, videos and text that chronicle the personal and professional lives of Anne and Nancy Wilson. The package includes a song, Angels, about John Lennon, who will be the subject of Compton's next CD-Rom. (\$49.95).

Something a little less expensive, than

buying a CD-Rom is simply listening to videos in stereo. Now with the release of U2's Zoo TV Live From Sydney, PolyGram Music Video has announced a marketing campaign called "Videos Worth Listening To." According to Paul Frehauf, PolyGram's Senior Director of Sell Through Video, "We developed this program to attract the CD purchaser as well as the music video fan." PolyGram has included instructions with the U2 video to connect one's VCR with their stereo. All you need is an interconnect cable, but if you have a non-stereo VCR, just purchase a Y adapter from your local video or electronics store.

If you only want to watch the tube, we have videos for you. **Heaven's Metal #2**, features Christian rock-

ers Barren Cross. Deliverance, Precious Death and live footage Bride(\$18.00/Box 17367, Austin, TX 78760-7367). And if you're really old-fashioned, you can stick with the drums and choose your favorite drum video from this suggested list. David Letterman's drummer Anton Fig's has an exciting home video In The Groove: Music From A Drummer's Point Of View, which not only has Letterman reading a Top Ten List, but also includes Fig's buddy and Hit Parader fave, Ace Frehley. This is a long overdue instructional video from one of the most professional drummers around. (\$39.95/DCI MUSIC VIDEO). Another great skinbasher is Carmine Appice, whose company,

Power Rock Enterprises has released four drum videos— Speed Bass Drums by Scatterbrain's Mike Boyko, Rock Drumming Basics by Arcade's Fred Coury, Rockabilly from the Best by Slim Jim Phantom of the Stray Cats and Latin Rock for Gringos by Chicago's Tris Imboden. (c/o Success Support Systems, 6716 Clybourn Ave., #219, N. Hollywood, CA 91606-2283).

A release of previously unseen AC/DC concert footage is being planned for early 1995. The still-untitled collection which will feature material with the late Bon Scott, as well as newer material, should coincide with the release of the band's next studio album.





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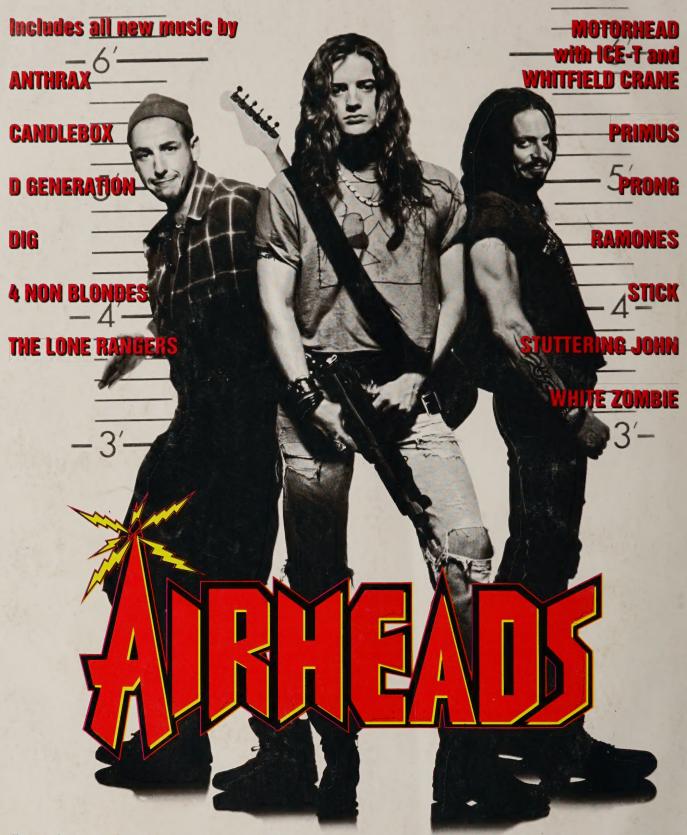
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